

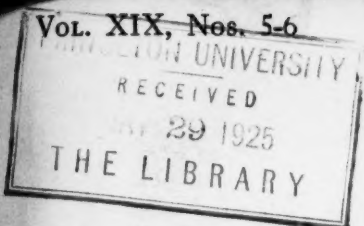
VOL. XIX, Nos. 5-6

BALTIMORE AS AN ART CENTER

DOUBLE NUMBER

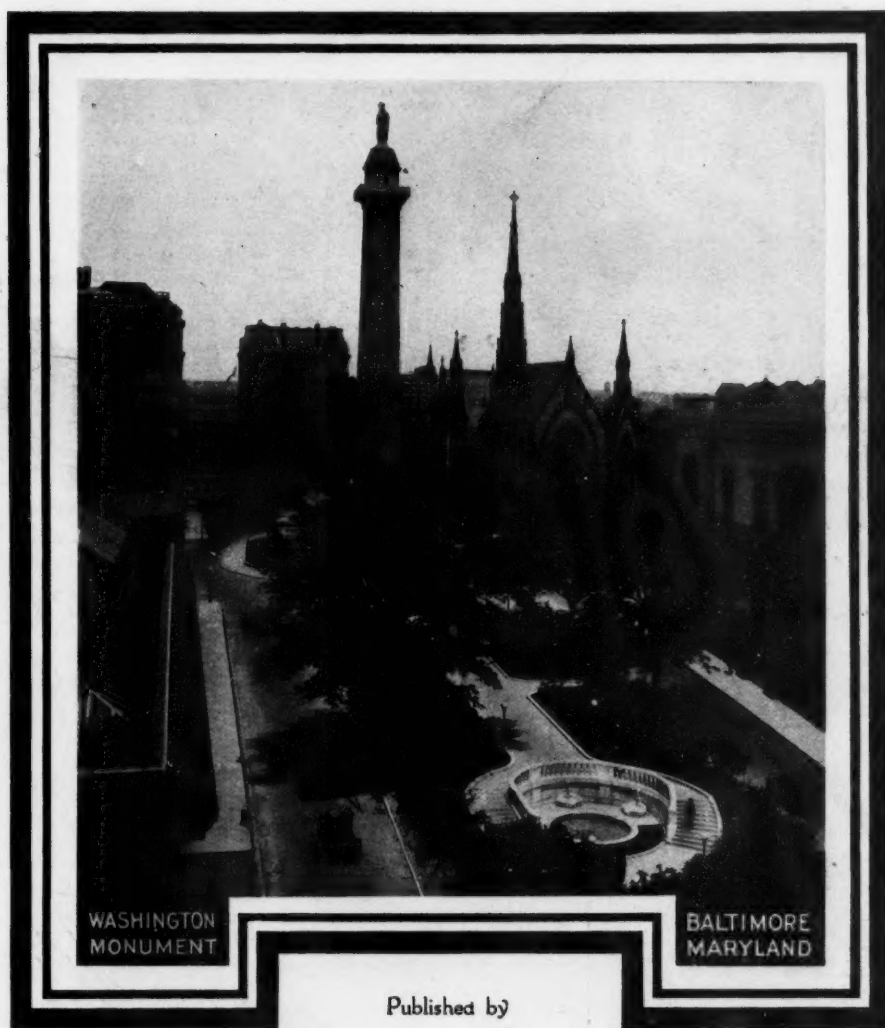
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June, 1925



ART AND ARCHAEOLOGY

THE ARTS THROUGHOUT THE AGES



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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XIX

MAY-JUNE, 1925

NUMBERS 5, 6

BALTIMORE'S HERITAGE

By LAWRASON RIGGS

A PROFESSIONAL man who recently came to Baltimore to live was asked what sort of place he found it to be. He replied that to him it was not a place, but a people. The evidence of material growth and prosperity, abundant though these be, had not so much impressed him as the distinctive character and spirit of our community life.

This present-day comment may seem something of a long after-echo of the comments of George Alsop, who in his pamphlet "A Character of the Province of Mary-Land," published in 1666, thought it important to add to his glowing description of the material advantages offered settlers some comments on the Natives of the Land. He says: "Those of the masculine sex are generally conveniently confident, reservedly subtle, quick in apprehending, but slow in resolving. The women differ something in this point, though not much: they are extreme bashful at the first view, but after a continuance of time hath brought them acquainted, then they become discreetly familiar, and are much more talkative than men." But he adds the word of caution "that he that intends to court a Mary-Land Girle, must have something more than Tautologies of a long-winded speech to carry on his design."

It is not possible within the limits of an introductory article to elaborate the inheritance through historical development of the traits referred to, but it should be possible to give brief heed to the instruction of the Hebrew prophet to "look unto the rock whence ye are hewn, and to the hole of the pit whence ye are digged."

The late Judge Charles E. Phelps, in a memorable address delivered at the celebration of the one hundred and fiftieth anniversary of the settlement of Baltimore, said that most of the moral and material elements which enter into the early history of Maryland are grouped around two great central facts—

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toleration and tobacco. The former brought here and continued to develop, for opinion's sake and for conscience' sake, men and women who were worth more to Maryland, they and their posterity, than all the material wealth that could be derived from the soil. Tobacco was the selling staple and great source of wealth in the Province. It was made a legal tender for taxes and debts and for more than a century formed the only available currency. Its profitable production developed a type of civilization and a race of cultivated and jovial planters, during the seventeenth and eighteenth centuries, from whom we have derived some of our best and most cherished traditions. Many of these planters were merchants also, and exchanged the universal staple for foreign merchandise and luxuries directly with trading vessels at their own "Landings." Unlike their New England contemporaries, whose tendency was to concentrate in numerous small centers of population, the Maryland colonists were not disposed to "Lyve in Townes."

Lord Baltimore, writing to the Lords of Trade in 1678, so complains of the lack of municipal life in his Province, and, as it has been sagaciously pointed out, thus foretold the distinction of political development in the South from that in the North. And he also at the same time unwittingly explained the late appearance of the city destined to perpetuate his family's titular name.

For it was not until 1729 that an Act of Assembly was passed "for erecting a town on the North side of Patapsco." The townsite selected comprised sixty acres of land and was purchased from the Carrolls at the rate of forty shillings per acre, payable in tobacco at one penny per pound, amounting to about ninety hogsheads. A consideration seemingly small, but as William M. Evarts remarked when he heard the story, looked at as a rational exposition of the principal of *quid pro quo*, ninety hogsheads made a very respectable *quid*.

This location at the head of navigation, about two hundred miles from the ocean and connected with the Atlantic by the wide and deep waters of the Chesapeake Bay, marked Baltimore as a natural point of transfer for the products of the interior of the continent destined for foreign countries; and so from the days when the swift local privateers roamed the seven seas, and the Baltimore clippers were the admiration of the nautical world, until now, Baltimore has held a foremost place among Atlantic seaports.

However, the early growth in population and commerce was not rapid. A sketch now in the Maryland Historical Society, made in 1752 by Mr. John Moale, shows about twenty-five houses on the townsite and one brig at anchor in the harbor, which is supposed to represent the entire local merchant marine of the day. In 1796 an act of incorporation was obtained from the General Assembly and the city government duly organized the following year. Once organized, the growth in population was steady and rapid. In 1775 a census had been taken at the expense of a few private citizens and the town found to contain 564 houses and 5,934 persons. By 1800 the population of the city had grown to 26,500, and by 1850 to 135,000. The development of a system of roads to the west and north had brought to Baltimore the products of rich and rapidly developing agricultural regions, and stimulated the growth of local manufacturing and retail trading, but from the earliest times it was foreign commerce which principally determined the character of the life of the community.

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At the outbreak of the Revolution Baltimore became the center of a formidable system of privateering and the records show that between 1777 and 1783 two hundred and forty-eight vessels sailed out of the Chesapeake under letters of marque and gained from the British Admiralty for this city the backhanded compliment of being "a nest of pirates." Could the memory of the success of these privateers have played any part in stimulating the British naval attack on Fort McHenry in the soon following War of 1812? If so, they had a part in giving occasion for the patriotic outburst of Francis Scott Key and in giving to Baltimore its proudest municipal possession, "The Star Spangled Banner."

The story of the cultural development of Baltimore, place and people, as expressed in architecture, music and the fine and applied arts, will be told by others. It is only for the writer of an historical introduction to attempt briefly to trace the development of the present out of the past.

We Baltimoreans like to think of Mt. Vernon Place, pictured in this number of ART AND ARCHAEOLOGY, as typical of what our city is and always may be—

"A bright and comfortable spot
Where past and present meet."



Photo by C. K. Edmunds.

DRAWING OF PROPOSED UNIVERSITY HALL FOR JOHNS HOPKINS UNIVERSITY. By John Russell Pope.

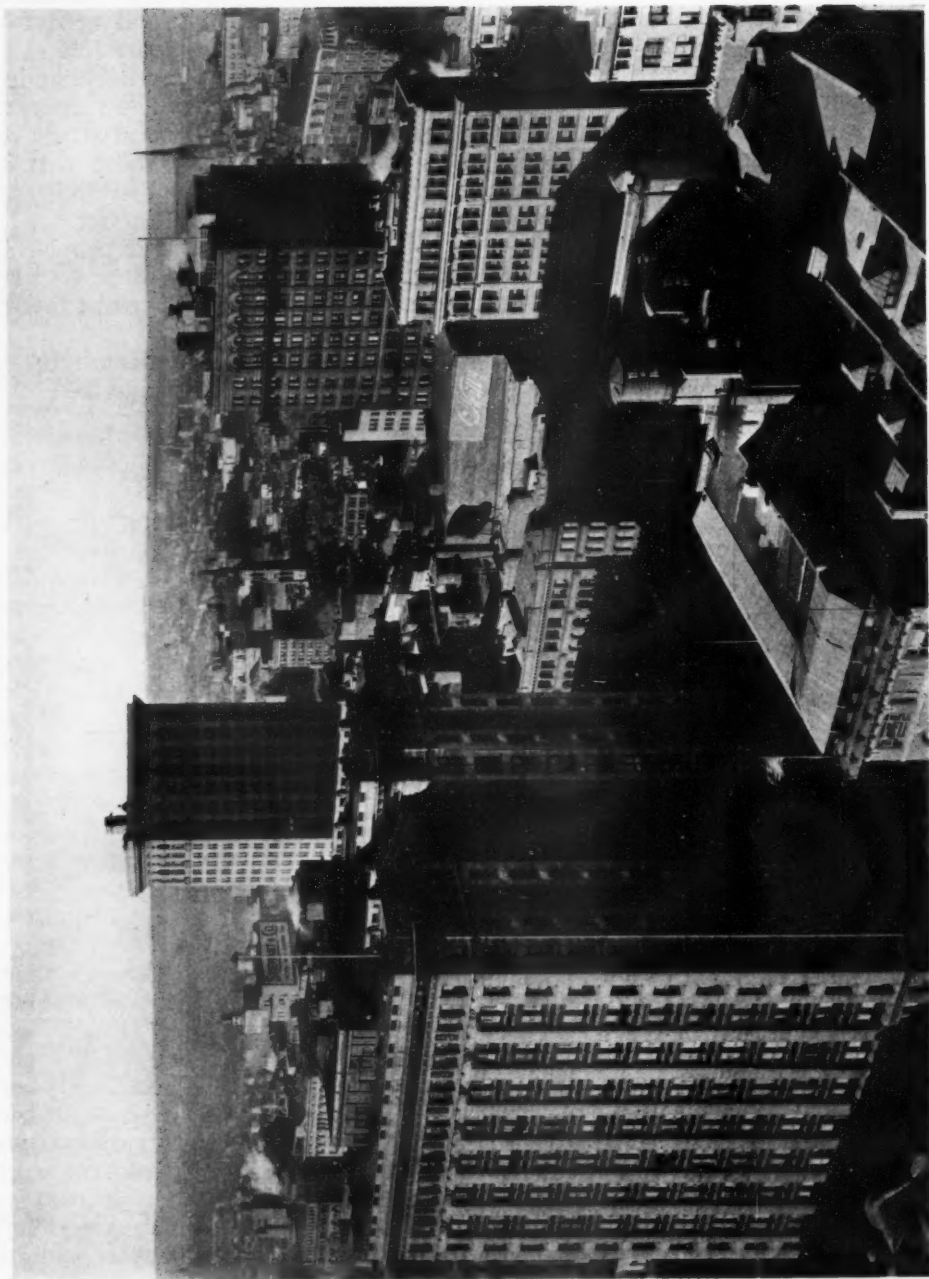


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SKY SCRAPER DISTRICT OF BALTIMORE.



THE BALTIMORE CITY PLAN

By WILLIAM W. EMMART, A. I. A.

Member Committee on City Plan

TO understand and intelligently study a city plan it is essential that something be known of its history, and this is particularly true of Baltimore, one of the older Eastern seaboard cities, with its beginning in the small village of the formative days of the nation, when no one could be expected to know of its future greatness, or could provide for the needs of a great modern city.

Like all of these older cities, the plan of Baltimore, then, has inherent defects that are but traces of the conditions of the earlier days when railroads, trolleys, automobiles, and the rush of the life of today were not yet dreamed of.

The site of Baltimore, as seen by Captain John Smith when he sailed up the Patapsco in 1608, must have been an enchanting one, and the physical conditions such as inevitably to mark the spot as the logical place for a settlement; yet these early settlers could not possibly know how wisely they had chosen.

However, the town grew, but it was not until 1729 that commissioners were duly authorized to lay out a town of sixty acres, of sixty equal lots, and

to sell the same for the munificent sum of forty shillings each. This was the first record of city planning if such it could be called.

Thus Cole's Harbor became Baltimore Town, a strip of land still in the very heart of the business district, and with its northern boundary in what is now known as the civic center.

In 1745 the town of sixty acres was consolidated with Jones Town, a village across Jones Falls, a considerable stream in those days, but now concealed in conduits beneath the Fallsway, a wide commercial highway marking its course.

The city that had so modest a beginning extended its boundaries from time to time, until in 1918 the legislature was compelled to allow the city to annex sixty square miles, thereby increasing its area to something more than ninety square miles.

The accompanying chart shows graphically the original town and the various enlargements necessary to meet the needs of the metropolis of Maryland.

The topography of Baltimore and vicinity is rolling, and in the earlier days many places might have been



A VIEW OF EDGEVALE PARK. Edward L. Palmer, Jr., Architect.

justly called precipitous, but these have been cut away, and valleys filled, so that, with the changes along the waterfront, the city of today is vastly different from the virgin country that surrounded the early settlement.

The topography of those days, however, has left its permanent impress on the city plan, and to this the city is indebted, for the old roads followed lines of least resistance, and centered in the town, and many of these old post roads still exist as radial streets, and of inestimable value, for while too narrow and necessarily to be widened some day, they are distinctive features of the city plan, and it is the duty of the planner of today to extend and amplify this radial system of streets.

These old lines are readily distinguishable on the arterial map of the city, leading out as they do toward

Washington, Frederick and the West, ~~New~~ York, Philadelphia, and to other places *no, York & Pa.* of less importance.

The older portions of the city have been laid out with a rather rigid conformity to a rectangular system of subdivision, the so-called gridiron system, but this must be abandoned in most of the newer territory into which the city has been expanding, for the cost would be excessive, even if it be desirable to disregard entirely the natural contours. Regard for the natural terrain would be a basic factor in contrasting Baltimore with the plan of the level cities of the West.

Baltimore is an industrial city and a seaport, with one of the finest harbors in the world, a harbor with a normal tide of less than one and one-half feet, and comparatively free from ice, and therefore open at all seasons.

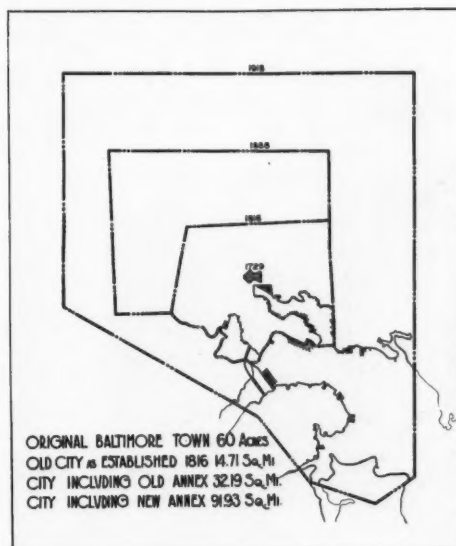
ART AND ARCHAEOLOGY

Baltimore is fortunate in that a system of careful and exact topographical surveys was begun more than thirty years ago, and this work has been steadily maintained. The Topographical Survey Commission is a definite part of the city's administrative system. City planning is a natural part of the work of this department, with its chief engineer as chairman also of the City Plan Committee. The harbor engineer is also a member of this committee.

The work of all engineering departments is carried out on the basis of the plans as formulated by the committee, for all plans are submitted to the Department of Public Improvements, organized under the chief engineer, and consisting of the heads of all technical departments and the members of the City Plan Committee. Under these methods a plan for the close coordination of the work of the departments can best be obtained.

Reference has been made to the recent annexation of outlying sections, that tripled the corporate area of the city, thereby creating a most unusual situation to be faced, in the planning and development of these newer sections—problems so urgent that bare necessities only at first could be considered, and leaving monumental embellishments for a time when these could be studied individually and in the light of actual and contiguous developments.

A system of radial and circumferential avenues by necessity became the first and all engrossing work of the City Plan Committee, all of which, however, was held subject to correction and revision in order to conform with surveys that were begun immediately after annexation became a fact.

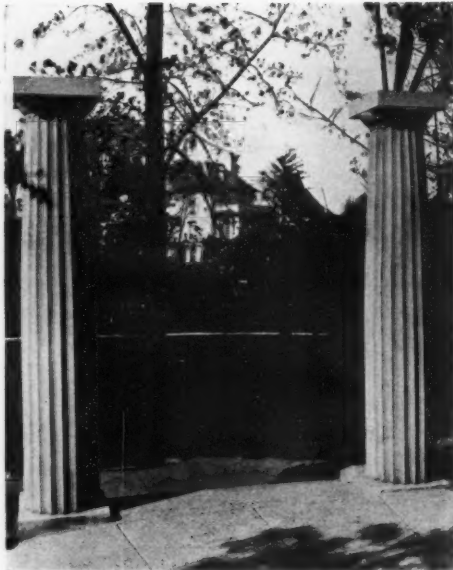


A comprehensive system of park development was undertaken some years ago, and it has been the endeavor to adhere to this survey, known as the Olmsted Plan, so far as practicable, for developments since that report was completed have made some features no longer possible, while the city's growth has also added other needs.

In the main the original scheme for the preservation of stream beds and steep wooded valleys as park sites has been adhered to, and it is to be hoped these may be acquired before their natural beauty has been destroyed. The reservations secured by the Water Board are also creating for the city large park areas that will have increasing value as parks as the city's development reaches out to them.

Strange as it may seem, Baltimore is lacking in adequate water-front parks, a defect which it is to be hoped will be remedied before long, by the creation of smaller breathing spaces in the upper portions of the harbor, and by a large

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ENTRANCE TO SUNKEN PARK.
Charles Street and Overhill Road. W. W. Emmart,
Architect.

public park and bathing beach on the bay.

Smaller parks or "squares" and play grounds are also a part of the city's system, yet these are not so complete or extensive as they might be, but this condition is being relieved by the really adequate settings for all of the new school buildings built or to be built under the program of new schools to which the city is dedicated. These schools will in size, completeness and architectural effect compare favorably with those of any other city.

The water supply is all filtered, and the great dam at Loch Raven has been extended so as to impound a volume of water sufficient to protect the city even in periods of great drought. The filtration plant is now being doubled in size to meet more adequately the demands of the newer and industrial sections.

Baltimore has one of the finest

sewage disposal systems to be found anywhere. Raw sewage is not discharged into the river nor bay but is treated in vast disposal basins, with a clear harmless effluent. This system is being extended as rapidly as possible into the newly annexed and growing sections. The storm water drainage is an entirely separate sewerage system. A description of this system would require more space than available for this article.

Baltimore is facing the need of an adequate terminal scheme for the operation of the railroads, either under some form of agreement or the creation of a terminal company. This is needed in order to secure for the railway systems all the facilities they may require at the least outlay to them, and also to limit the amount of the corporate area necessary to segregate to the use of the roads.

No such scheme is possible, however, unless the city is the prime mover and a partner therein. The trolley lines, too, must be made to function with these plans, for their relation is obvious. Studies have been made of the various schemes projected by the railroads from time to time with the purpose of working out therefrom a composite that would serve them all without prejudice, and this seems possible with definite benefits for all factors concerned.

Baltimore has long been famed as a city of homes, and no description of the planning of the city would be complete without at least a word as to the splendid specially planned areas of the Roland Park and Guilford sections, as the most notable of all developments in or around the city. Every convenience has been provided, the actual planning is of the best, and the character of the houses restricted and made subject to approval before the work of building can be started.

ARCHITECTURE IN BALTIMORE

By JOHN H. SCARFF, A. I. A.

TO the delighted view of the early settlers the Chesapeake Bay country must have appeared a veritable Eden. The wide tidal rivers opening nobly to the Bay and Sea were heavily wooded to the water's edge. In the distance could be plainly seen the lovely rolling country beyond the water's reach. Further inland the landscape was crossed with fertile valleys and the entire countryside was watered with clear and abundant springs and streams. Food existed in the greatest abundance. The rivers swarmed with fish and wild fowl, and the virgin forests were filled with game of all kinds. Where the land had been cleared it returned crops a thousand-fold to fill the barns of the settlers or the holds of the numerous ships that crowded the harbors everywhere.

The seasons passed in glorious succession. After a short and not too severe winter, spring came in a flood of golden sunshine, awakening all nature to a chorus of delight, summer ripened the grain and autumn completed the never-failing harvest. Captain John Smith in an account of his sixth voyage to Maryland and Virginia in 1606 says "although the cold is extreame sharpe here the Proverbe is true that no extreame long continueth." Thus from the earliest times all nature conspired to make of Maryland a pleasant habitation for the early settlers, and their character and traditions, too, undoubtedly had much to do with the colony's development. Smith in the same account says: "Nor had we a mariner nor any skill to trim the sayles but two saylers and my selfe, the rest being gentlemen, or they were

ignorant in such toyle and labour." Yet necessity taught them in short time so that thereafter they had reason "to feare no colours." Throughout the colony water ways afforded easy communication from one neighborhood to another, which since time immemorial has created urbanity and understanding. Free ideas were not interfered with and the grace of tolerance met little opposition. The records show nothing more severe than a tongue or two bored for saying things calculated to damage the reputation of the Holy Trinity. In short life was very pleasant.

Captain John Smith was the first man to see the site now occupied by the City of Baltimore and it is not unlikely that Lord Baltimore was the next who perhaps ate maize at the head of the Patapsco. The town was laid out in 1729 on sixty acres of land at the head of navigation and in 1730 an act was passed by General Assembly for building a church in St. Paul's parish to take the place of an earlier and smaller brick church. The building was begun in the same year on what was the most elevated point on the plat—on the edge of a precipice overlooking Jones Falls. This is approximately the site of the present and fifth church, for the earlier ones have long since disappeared and today the most elevated point on the edge of the precipice is surrounded by the surging tides of traffic in the center of a modern city little dreamed of in those far off days.

The history of St. Paul's reflects the history of the city. We know little of the second church building except that it was fifty feet by twenty-three feet

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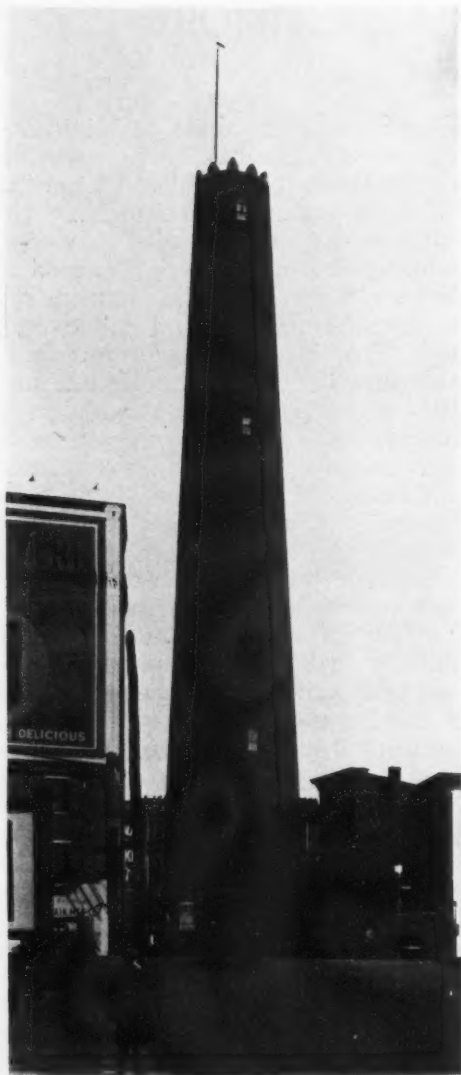


Photo by J. H. Schaefer & Son.

§ SHOT TOWER, LOOKING EAST ON FAYETTE STREET.

and eighteen feet high. There were six windows, two on each side and one at each end and two doors. The church also had a gallery, an organ and a bell and tower. The third church was begun in 1770 from money raised in a

lottery (not an uncommon practice), amounting to \$33,443, and was dedicated May 31st, 1784, at Whitsuntide, by the Rev. Mr. West, who preached from Psalm CXXII: "I was glad when they said unto me, Let us go into the house of the Lord." In 1814 the cornerstone of a new St. Paul's church was laid. It was a "spacious and noble edifice, of the Greek Doric order, 126 feet long, by 84 feet wide." The portico was supported by four fluted marble columns and the steeple was considered the handsomest in America. The city was prosperous. Robert Cary Long was the architect. In 1854 it was burned and the present building was erected soon after. This fifth and last church is in the Norman Gothic style and was designed by Upjohn of New York.

Baltimore had an humble beginning. In 1741 the first brick house with free stone corners (which was also the "first two-story house—without a hip roof") was erected in the city by Mr. Fottrell, a gentleman from Ireland. It was on the northwest corner of Calvert and Fayette Streets, on the site now occupied by the court house. This house is more than once mentioned in the records of Baltimore and it was destined to have a varied use. In 1756 it sheltered the Arcadian French driven out of Nova Scotia, and up to 1770 it was still unfinished, as Mr. Fottrell had returned to Ireland, where he died. It was given over to hogs, that habitually occupied it, until in the latter year it was put in order and served as the first Catholic church in the city. It has long since disappeared.

The annals of the year 1750 describe a wall or fortification that was built around the city, but against what enemies is not told. The wall was of wood and was unprotected by cannon.

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There were two great gates, one at the west end of Baltimore Street and the second at Gay Street, not far from Forest. This line of fortification never had its virtue put to trial, but fell after two or three years to the needs of the townspeople for firewood during a spell of extremely cold weather. But Baltimore thus enjoys the distinction of having been the only walled town in the United States.

During these years the city was gaining in prosperity. Regular communications were maintained with England, and the records speak of merchants arriving and building homes. The city had now outgrown its original limits and was pushing into the outlying districts. Up till this time the immigration had been entirely English, but in 1748 the first Germans arrived from York, Pennsylvania, and built a brewery at the southwest corner of Baltimore and Hanover Streets. Germans came in increasing numbers and were destined to have considerable influence on the later development of the city. One of the first mentions of an architect was in connection with the German Church erected in 1796. It was designed by Lewis Hering, "an eminent architect and builder." The steeple, nearly 200 feet high, was erected in 1805 by George Robach, "a celebrated architect" of Lancaster, Pennsylvania.

The years 1780 and 1790 saw the first prosperity of any extent in the little city. Following the French Revolution the colony exported a large quantity of grain each year to Europe, and as almost the whole of this export trade passed through Baltimore, wealth was accumulated and building stimulated. The city, although emerging from the state of village into a thriving commercial town, still kept much of its original

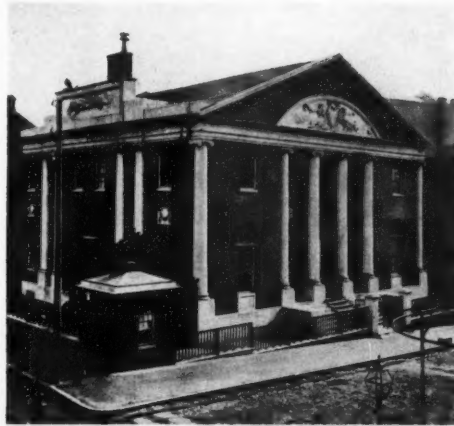


Photo J. H. Schaefer & Son.

OLD NATIONAL UNION BANK OF BALTIMORE.

appearance. The fury for levelling had not yet possessed the city. "It was a treat to see this little Baltimore town, so conceited, bustling and debonair, growing up like a saucy, chubby boy, bursting incontinently out of its clothes. Market (Baltimore) Street had shot like a Nuremburg snake out of its tiny box, as far as Congress Hall, and was lined with low-browed, hip-roofed wooden houses, in disorderly array. Some of these structures were painted blue and white and some yellow, and here and there sprang up a more magnificent mansion of brick with windows like a multiplication table and great wastes of wall between. There were occasional courtyards before them."

Baltimore began to develop a society both generous and urbane, as befitted a city of its growing importance and wealth. Most of the well-to-do citizens maintained a house within confines of the city, and for fear of the recurrent epidemics of yellow fever and smallpox had a country estate some miles distant on the hills surrounding the town; thus even in early days, unlike any other American city, Baltimore can be

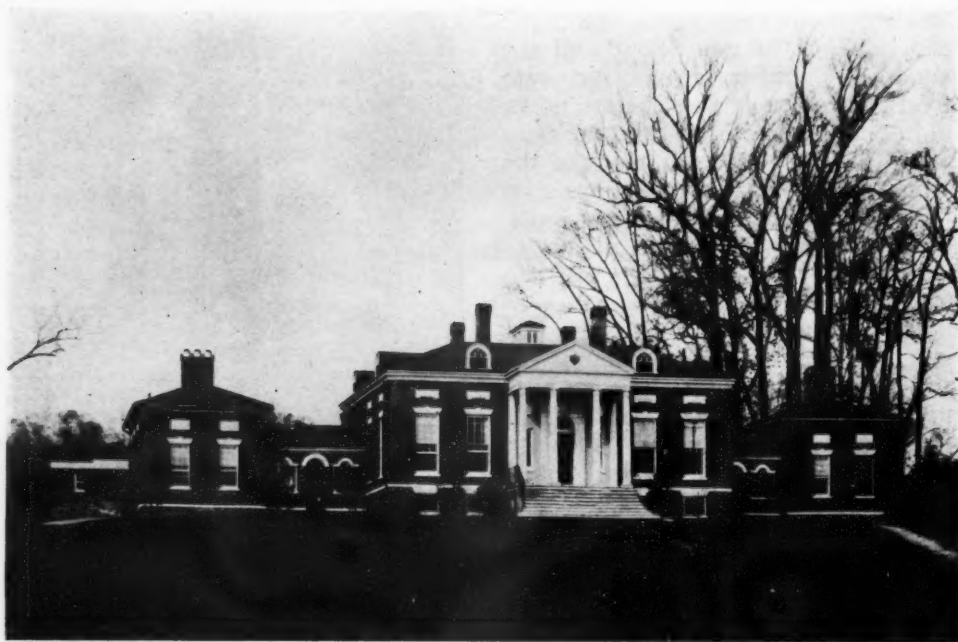


Photo by C. K. Edmunds.

CARROLL MANSION, HOMEWOOD. ONE OF THE BEST EXAMPLES OF COLONIAL ARCHITECTURE EXTANT.

said to have had delightful suburbs. Such an estate was Belvedere, the home of Colonel John Eager Howard. The hospitable mansion consisted of a stately middle portion two stories in height connected with a wing on either side. The property stretched from near the line of Pratt Street to South and Eutaw Streets. The principal gate was on a line of Franklin Street about at Cathedral. The house stood directly at the present intersection of Calvert Street and Chase, and commanded a view of the harbor and Chesapeake Bay. Forest trees covered all the lines of the present Mulberry, North and Eutaw Streets. The modern city has completely obliterated this vast estate, and all that remains is the name which now attaches to a modern hotel near the site of the old mansion.

About 1803 Homewood was built as a residence for Charles Carroll, one of the signers of the Declaration of Independence and one of Baltimore's most prominent citizens. It represents the culmination and greatest perfection of that type of a country residence (like Belvedere) developed in Maryland, with the central portion adorned by a high ordered portico and connected on each side by an arcade to a lower wing. The central portion of Homewood contained the hall, drawing and dining rooms. In the wing next the dining room were the kitchen and services, and in the other wing the office and bed rooms. Fortunately this charming old residence is promised a protected old age, for it is now the property of the Johns Hopkins University, in whose care it is safe.



J. SWAN FRICK RESIDENCE. John Russell Pope, Architect.

Photo Jas. F. Hughes Co.

During the closing years of the eighteenth century and until after the War of 1812 Baltimore grew rapidly in size and wealth and the foundations for some of its most substantial commercial houses were laid. In 1798, when Ohio was spoken of as the back country, the property of the city subject to taxes was valued at £699,519. It was the largest and most flourishing commercial city in Maryland and the third in the United States. The number of streets and alleys was about 130. The public buildings were a court house, jail, market house, a poorhouse, three banks, an exchange and a theatre. The court house was of brick, on Calvert Street, almost opposite the present Battle Monument. A great arch had been erected under it when

the hill upon which it stood was cut down to make the grade of Calvert Street level. There were eleven churches. In 1787 there were 1,955 private houses, and in 1800, 3,500, the greater part of brick, and there were 170 warehouses. The number of inhabitants by the census of 1791 was 13,758, of which 1,255 were slaves. This number must be far short of the number at the beginning of the 19th century. In the year 1798 the exports amounted to \$12,000,000. It was during this period of extraordinary activity that Baltimore erected the buildings that were to establish her architectural character right down to the beginning of the 20th century.

It was the period of some talented architects who built with great good



Photo by Harry Leopold.

FEDERAL LAND BANK, ST. PAUL AND 24TH STREETS. Wyatt and Nolting, Architects.

taste and charm. Among them were Robert Cary Long, Maximilian Godfrey, Robert Mills and B. H. Latrobe. There are few records, except in the case of Latrobe, of any schooling that they received beyond that in the school of experience. They had undoubtedly as guides some books containing the orders, with directions for their appropriate use, and were fortunate in collaborating with some Italian sculptors of ability. Latrobe, on the contrary, was a man of travel and education. He was born in Yorkshire, England, and as a young man spent three years at the University of Leipzig. He travelled extensively in Europe, was an officer in the Prussian Army during one campaign and later returned to England whence he came to America, hoping

here to find a country better suited to the active practice of his profession.

Long built in 1807 the bank building for the Union Bank of Maryland at the southeast corner of Charles and Fayette Streets (one of the most charming buildings ever erected in Baltimore); the old jail; the fourth St. Paul's Church; the house of Dennis Smith at Calverton, which was later used as the alms house, and many residences. In 1816, Robert Mills built the Washington Monument, which has ever since been Baltimore's most cherished monument and from which it derives its name of the Monumental City; the circular Baptist Church, formerly at Sharp and Lombard Streets; in 1819, Waterloo Row, which consisted of twelve houses on Calvert Street north of



CATHOLIC CATHEDRAL.

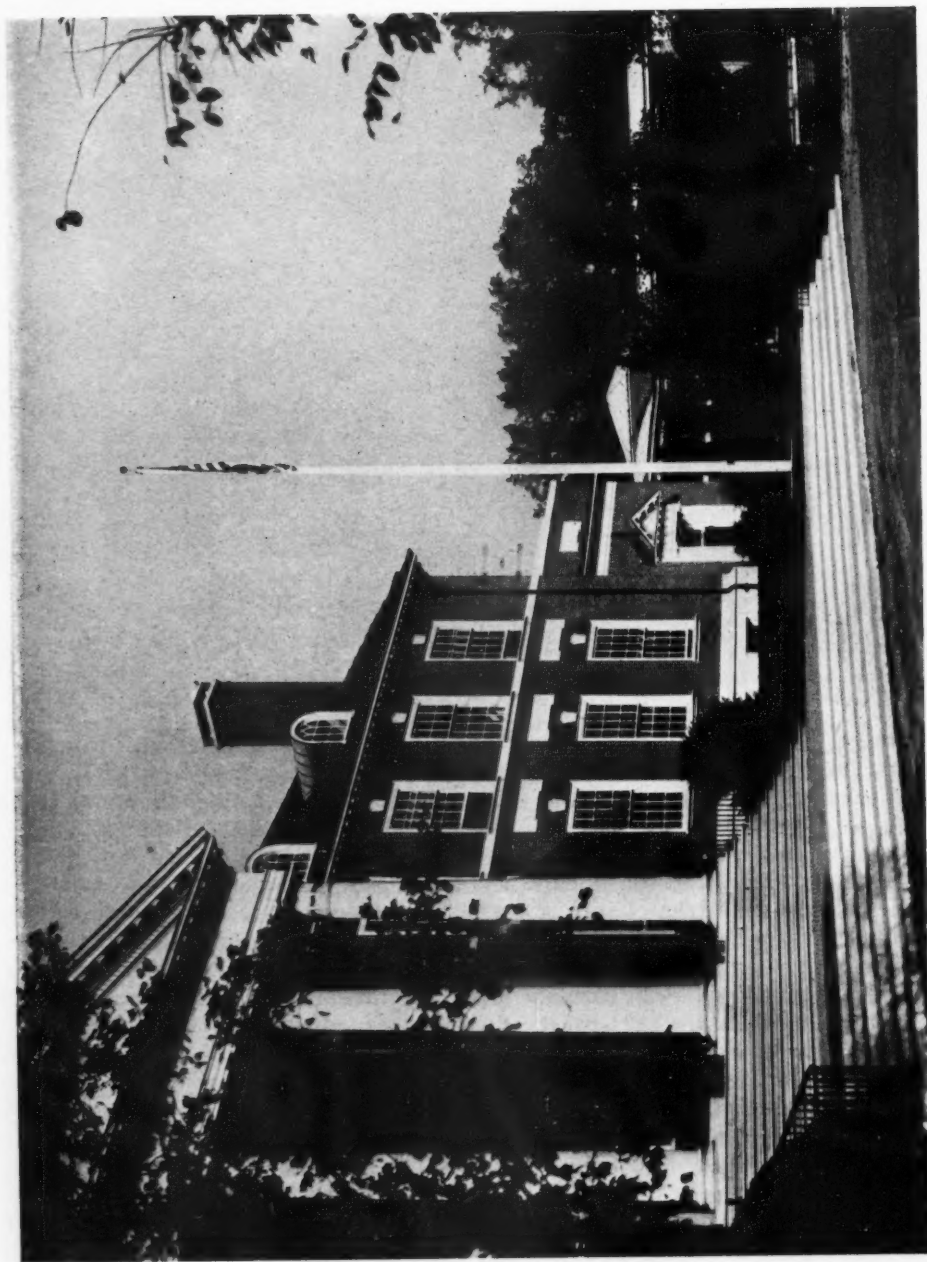
Photo Jas. F. Hughes Co.

Centre Street, and the old residence formerly at the corner of Franklin and Cathedral Streets, for Mr. John Hoffman.

In 1815 Godefroy designed the Battle Monument as a memorial to those who died in the War of 1812; the chapel of St. Mary's Seminary, which shows an amusing attempt to do Gothic detail with workmen trained in Classic forms; the Unitarian Church at the northwest corner of Charles and Franklin Streets; the Commercial and Farmers Bank with its attractive entrance niche; and the Old Masonic Temple, formerly at St. Paul and Fayette Streets.

Latrobe designed, in 1815, the Old Baltimore Exchange, which served later as the United States Post Office and Custom House. It was, in its day, one of

the finest buildings in America. It was of brick, rough cast, surmounted by a dome upon which was a gold figure of Diana, acting as a weather vane. The merchants stood in the domed hall and by looking up at the weather vane, which registered on an inside dial at the "apex" of the dome, saw whether the wind was favorable for boats to come up into the harbor. From the dome itself merchants could watch the boats in the harbor and get first word of approaching vessels, which was flashed from Bodkin Point, some ten miles distant, by way of Federal Hill across the Harbor. It was torn down to make way for the present Custom House. In 1806 Latrobe built the Roman Catholic Cathedral on a site which was during the Revolution used



ANOTHER VIEW OF GILMAN HALL, JOHNS HOPKINS UNIVERSITY.
Parker Thomas and Rice, Architects.

Photo by C. K. Edmonds.

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as an encampment for the Federal forces; and several private houses, among them the Swann house, now the Maryland Academy of Sciences on Franklin Street; and the house opposite the Cathedral, built for Mr. Robert Goodloe Harper.

The community, small, compact, united by common interests and traditions, in this period of prosperity produced an architectural idiom of its own, full of grace and refinement, without ostentation, of simple materials used in a logical way. This period of architectural activity, in the quality of its production, has perhaps never been equalled. The ensuing years brought greater prosperity and activity, it is true, but it brought machinery. The quantity of building was much larger, but the quality suffered greatly. Man's individual efforts and skill amounted to little, and architecture, with the other arts, declined. Wm. Wirt, writing in 1822, says of the city: "After walking about a mile, I came to the summit of a hill that overlooked the city, and there I stopped a moment to take breath and look back on it. The ground had begun to smoke with the warmth of the rising sun and the city seemed to spread itself out before me to a vast extent. But towering above the fog was the Washington Monument (a single beautiful column 160 feet in height, rendered indescribably striking and interesting from the touching solitude of the scene from which it lifts its head) and several noble steeples of churches interspersed whose gilded summits were now glittering in the sun. Casting the eye over Baltimore, it lights upon the Chesapeake Bay After feasting my eye for some time on the rich, diversified and boundless landscape that lay before me, meditating on the future grandeur of the city and the

rising glories of the nation, I turned to resume my walk into the country No city in the world has a more beautiful country spread around it than Baltimore, and all that could be expected from wealth and fine taste has been accomplished. The sites for the houses are well selected, always upon some eminence, embosomed amid beautiful trees, from which their white fronts peep out enchantingly." From that day to this Baltimore has become less attractive each succeeding year and has now lost most of its distinctive charm.

Of the social atmosphere and charm of Baltimore in 1826 Josiah Quincy of Massachusetts writes: "Any social meetings more hearty, easy, friendly, and in all respects agreeable, than those which characterize the Baltimore society of 1826, it has never been my fortune to attend. My stay seemed like a long English Christmas—such a one I mean as one reads of in books. The beauty and grace of the ladies and the charming ease of their manners were very taking to me, reared among the grave proprieties of Boston." Quincy had a great time and went to dine and dance in some of the finest houses—R. M. Oliver's "noble residence," Mr. Caton's, where "the service, though the most elegant I had ever seen, in no way eclipsed the conversation." The houses of these people reflected their lives, as today the houses of Roland Park and Guilford reflect the life of the present.

The next three-quarters of a century witnessed the decline of public taste, and mechanical methods of construction replaced the earlier efforts of the artisan. In 1839 The Sun purchased property at the corner of South and Baltimore Streets and, with the assistance of Messrs. Bogardus and Hoppin

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of New York, erected the famous Sun Iron Building. Thus their "inventive genius, enterprise and perseverance gave the first cast-iron edifice to the world." Among other public buildings erected during this period were, in 1828, the Shot Tower, which, as the only remaining one in the United States, has recently been purchased by public subscription and presented to the city for preservation; in 1859, through the liberality of Mr. George Peabody, the Peabody Institute; the City Hall in 1867; and a number of commercial buildings and residences with little taste and no claim to beauty or dignity, unenlivened by wit or ideas, a dreary lot reflecting the stodgy ideas of the time.

But about the beginning of the 20th century came unmistakable, if few, indications of improving taste from all over the country. Perhaps the first great momentum of commercialism was spent, or the flood of immigrants that swept into the country during the latter part of the 19th century was beginning to be moulded into an entity with conscious group ideals and new traditions. At any rate there was recognized the need of better architecture and architectural education. Schools all over the country were turning out men of sound training and, as never before, the times offered opportunities for their ability. Architectural competitions were inaugurated and through the vigilance of the American Institute of Architects they were made honest and safe for the best men in the profession. The desire for and pride in good architecture was stirred. The cornerstone for the new Baltimore Court House was laid in 1896 and built from a design won in competition by J. B. Joel Wyatt and Wm. G. Nolting, of Baltimore. The Maryland Institute, winning the prize for the best building

of the year, was erected in 1905 from designs of Messrs. Pell & Corbett of New York. New buildings for the Johns Hopkins University were designed in competition by the leading architects of the country, and about 1911 the University began building on its new site at Homewood (a name derived from the old Carroll residence which became a part of the new University Group). The Episcopal Cathedral was given to Bertram Goodhue of New York, the acknowledged master of church architecture in the country, and its erection was started some years ago. If carried out according to the original design, it promises to be one of the most glorious anachronisms of the city.

In very recent years the city has undertaken the erection of better, scientifically planned school buildings and is giving more and more thought to the advantages of better architecture in the municipal buildings. In 1922 a competition was won by Laurence Hall Fowler for the new War Memorial Building which is now about completed. It occupies a site in the new civic centre opposite the City Hall and it is hoped that eventually the municipal offices, well designed and properly related, will completely surround the square.

Each year brings added evidence of an awakening public interest in better architecture. The field has broadened immensely and opportunities lie awaiting commensurate talent. As the community becomes more united by common interest and traditions and culturally more mature to enjoy its great wealth and size, it is to be hoped the architectural talent which ever lies dormant in a people will be called forth to recreate the city in a new life of beauty and order.

[The author wishes to acknowledge his indebtedness to Mr. Laurence Hall Fowler, A. I. A., who kindly loaned his notes and corrected the first draft of this article.]

BALTIMORE THE MONUMENTAL CITY-WHY?

By EPHRAIM KEYSER*

THE only reason I can give why Baltimore should be called the Monumental City is that it was the first American city where such imposing structures as the Washington and Battle Monuments were erected.

The former was begun in 1810 and was dedicated in 1829. Robert Mills was the architect and the statue of Washington surmounting the shaft was executed by Henrico Causici from Mr. Mills' design. Causici was an Italian sculptor who had settled in Baltimore sometime before this.

The Battle Monument, commemorating the War of 1812, was dedicated in 1825. It was designed by Maximilian Godefroy, the sculpture being the work of Antonio Cappelano, a pupil of Canova, who made Baltimore his home early in the 19th Century.

It seems that, exhausted by her early strenuous efforts in this direction, Baltimore decided to lie fallow and rest on her laurels, for notwithstanding much fruitless digging into the old records, I find no mention of any other works of sculpture until about 1855.

In that year Thomas Winans, who had amassed a fortune building railroads in Russia, thought to embellish the beautiful park-like gardens surrounding his magnificent residence on Hollins Street with a number of copies of fine Greek statuary.

These being nudes, such a great outcry was raised at the immorality of this indecent exposure of the human form divine, that, disgusted at the result of his endeavor to encourage culture, Mr. Winans built a high brick wall around his property, Alexandroffsky. This wall yet remains to shield the public

from being contaminated by the sight of a nude figure.

While still in short trousers, I used to look up to a statue of Washington in a niche on a building on Baltimore Street occupied by Noah Walker, clothier. The building has long since disappeared, but the statue may still be seen in Druid Hill Park. It is a very good example by Bartholomew, one of the earlier American sculptors.

No other figure of importance in the history of sculpture in Baltimore appears until we come to William Henry Rinehart, who was born in Carroll County, Maryland, in 1825. Rinehart started his career as a marble cutter in the establishment of Hugh Sisson in Baltimore. He worked there several years and then went to Rome, literally to carve his way to fame.

He produced many works of great merit, both ideal and monumental, the more important of his productions being the statue of Chief Justice Roger B. Taney in front of the State House at Annapolis (a replica stands in Mt. Vernon Place, Baltimore); the lovely "Latona with the Infants Apollo and Diana" in marble (Metropolitan Museum); the marble "Clytie," owned by the Peabody Institute; "Endymion," a bronze replica of which was so appropriately placed over Rinehart's grave in Greenmount Cemetery, Baltimore. He also executed a large gallery of portrait busts.

Rinehart may well be called the father of sculpture in Maryland, for when he died in Rome in 1874 at the

* Mr. Keyser is the dean of Baltimore sculptors and by his long experience as a practical artist, teacher and observer is particularly well equipped to write this article.—EDITORS.

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Photo J. F. Hughes Co.

"THE PAGE." By Ephraim Keyser.

early age of 49 years, he left his entire fortune of about \$50,000 in trust to the late William T. Walters (founder of the famous Walters Collection of Baltimore) for the study of sculpture in Maryland.

The money was wisely invested with the result that when Mr. Walters turned over the fund in 1891 to the trustees of the Peabody Institute it amounted to approximately \$100,000. It was set aside to be used for the Rinehart School of Sculpture at the Maryland Institute. This benefaction also made possible the establishment of the Paris and Rome Rinehart Scholarships.

The original plaster models of almost all of Rinehart works are owned by the Peabody Institute in addition

to "Clytie" and another marble figure, "Hero."

To keep the chronological order intact, mention must here be made of D. C. Henning, a Baltimorean, who did the sculptural decoration on the Court House and the Calvert Street Bridge and who also modeled a marble "Titania." Mr. Henning was instructor of modeling at the Maryland Institute until his death in 1892.

Innes Randolph and Leonce Rabillon produced some very creditable work about this time, though they were not professional sculptors, the former being a lawyer and the latter French consul in Baltimore.

The late Dr. A. J. Volck, by profession a dentist, was also an unusually talented and versatile artist. He painted in both oil and water color, modeled, did repoussé work in copper and silver, and etched. He was made director and sole instructor in all of these subjects at the Maryland Academy of Art, where I had my first instruction in modeling in 1872.

This institution was founded in 1871 by a few public-spirited citizens interested in art. It lived only a few years and the casts from the antique which had been imported for it from London were placed at the Peabody Institute, forming the nucleus of its fine collection, which was later so greatly enriched by the John W. Garrett gifts.

My own turn is now due. I am a native of Baltimore and studied at the Maryland Institute, the Maryland Academy of Art, the Royal Academies of Munich and Berlin, and for a time maintained studios in Rome, New York and Baltimore.

In 1892 I was made instructor of modeling at the Maryland Institute and served in that capacity until my

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retirement in 1923, having been made director of the Rinehart School of Sculpture in 1898. Those of my works which I consider most important are the De Kalb Statue and the Memorial to members of the State Bar Association who fell in the World War, both at Annapolis; the Memorial to President Chester A. Arthur, Rural Cemetery, Albany, N. Y.; ten memorials with allegorical figures in bronze in the Baltimore Hebrew Cemetery; the marble "Psyche" in the Cincinnati Art Museum and a number of portrait busts and genre bronzes, several of which are in the Baltimore Museum of Art.

Ernest Wise Keyser, my nephew, was born in Baltimore and studied at the Maryland Institute, the Students Art League of New York under St. Gaudens, and also in Paris. His principal works are "Sir Galahad" on the Harper Memorial, Ottawa, Canada; "Motherhood," a group on the Rice Memorial Fountain, New York; the Bust of Admiral Schley, State House, Annapolis; Collier Aero Trophy, awarded to Glenn Curtis; and a number of fine fountain figures in private parks around New York city.

Since its foundation in 1894, the Rinehart School of Sculpture has been the alma mater of a number of Maryland men and women who have made names for themselves in the annals of American sculpture.

Three of the earliest students, all natives of Baltimore, stand well in the ranks of American sculptors, Hans Schuler and J. Maxwell Miller, both of whom won scholarships to Paris, and Edward Berge. Mr. Berge died suddenly on October 12, 1924, his passing robbing us of an artist whose creations were eagerly sought for the decoration

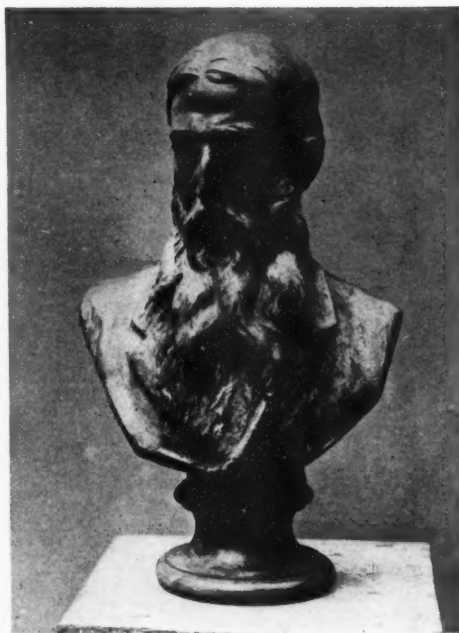


Photo J. F. Hughes Co.

BRONZE BUST OF SIDNEY LANIER.

By Ephraim Keyser in Johns Hopkins University.

of homes and gardens in all sections of our country.

His monumental pieces comprise the Watson Statue on Mt. Royal Avenue; the Armistead Monument at Ft. McHenry; the Tattersall Monument in Lorraine Cemetery; the statue of our seven-time mayor, the late F. C. Latrobe, executed in collaboration with Mr. Miller and placed on Baltimore Street at Broadway; "On the War-path," an Indian subject presented by the Peabody Institute to the city to find a permanent place in Clifton Park, the old residential estate of Johns Hopkins; the Chapin A. Harris Bust on North Avenue at Linden Avenue; and the Statue of Mayor Hayes in the City Hall.

Mention should also be made of his Pietà, a life-size group in cement tinted

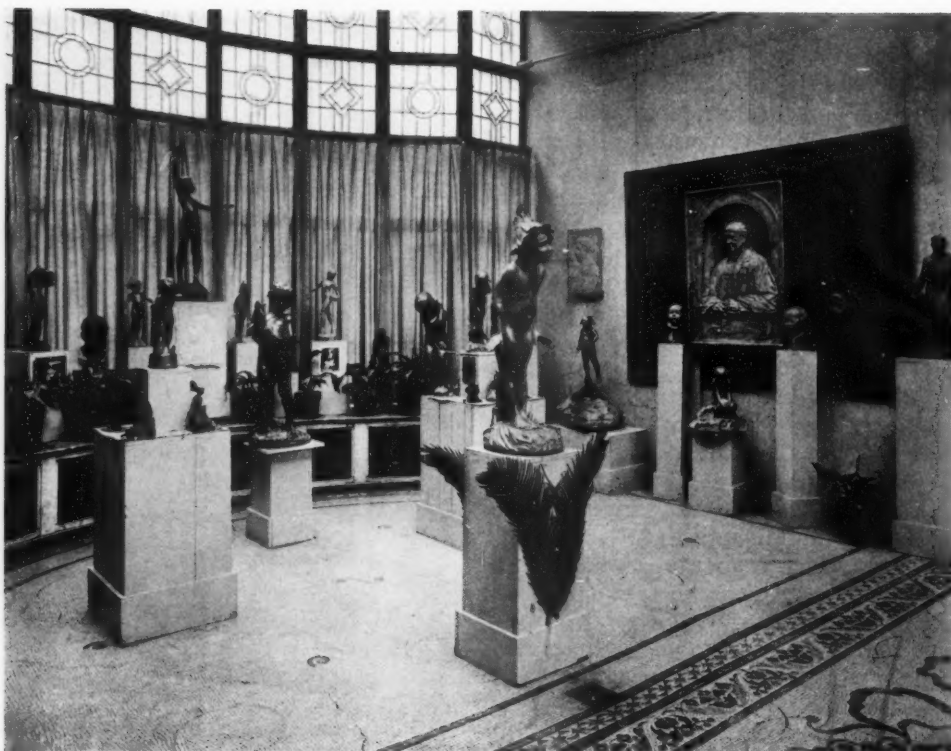


Photo Jas. F. Hughes Co.

ENSEMBLE VIEW OF BERGE MEMORIAL EXHIBITION AT BALTIMORE MUSEUM OF ART. "WILDFLOWER," HIS MOST POPULAR SMALL BRONZE, IS IN THE FOREGROUND.

to harmonize with a mural painting by Miss Gabrielle de V. Clements, another Baltimore artist, in a chapel of St. Patrick's Church, Washington; of his numerous portrait reliefs and imaginative works; and of his beautiful and technically admirable "Muse Finding the Head of Orpheus," modelled during his student days in Paris when he was a pupil of Verket and of Rodin. It was later cut in marble in his Baltimore studio.

The first comprehensive display of Mr. Berge's work was recently held at the Memorial Exhibition arranged at the Baltimore Museum of Art.

Space does not permit mention of all of the works by Mr. Schuler that

deserve notice. Some of the more notable are the marble "Ariadne" in the Walters Gallery; "Adam and Eve" in the Peabody collection of casts; "Marathon Runner"; the Riggs Memorial in Greenmount Cemetery; the Krug Memorial in Loudon Park Cemetery; the Buchanan Monument soon to be erected in Washington; the memorial doors for the Fifth Regiment Armory, and an imposing array of portrait busts and reliefs.

Mr. Schuler's work, in whatever form, shows masterly technique and much diversity of style.

Mr. Miller, who succeeded me in charge of the Rinehart School of Sculpture, is one whose work in quality

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far overshadows quantity. Everything from his studio is artistically conceived and carefully studied. Among his earlier productions is the splendidly modelled and majestic group "Orpheus and Eurydice," done in his Paris student days, which now adorns the Peabody Institute library. The qualities that give it distinction are obvious in such of his later works as the Monument to the Women of the Confederacy on University Parkway, Baltimore; the reliefs of the Gilman Memorial at the Johns Hopkins University; the Memorial to French Soldiers and Sailors at Annapolis; the Gibbons and Jenkins medals, the lovely Head of a Girl in the Walters collection, and the soulful small bronze "Twilight."

Rachel Marshall Hawks (Mrs. Arthur W. Hawks, Jr.) is another Baltimorean who, having graduated from the Maryland Institute, worked for several years in the Rinehart School. She has a number of attractive small bronzes to her credit.

The late Emily Bishop, a native of Maryland, graduated from the Maryland Institute in 1904 and was given a scholarship to the Pennsylvania Academy, where she took up modeling during her second year.

Besides other awards she received the European Travel Scholarship and upon her return from abroad she opened a studio in Philadelphia and produced a number of works of high excellence. Her large relief "Spring" is full of life and charm and, as was always the case where her modeling was concerned, it denoted great imagination and sculptural feeling. Her death in 1912 cut short what promised to be a most successful career.

In 1908 the Municipal Art Society of Baltimore in co-operation with the National Sculpture Society held a great



"BREATH OF SPRING."

Last work by the late Edward Berge, recently bought by Peabody Institute, Baltimore.

exhibition at the Fifth Regiment Armory in Baltimore that proved a stimulus to American sculpture generally. The entire floor space of the vast enclosure was transformed into a formal garden in which the exhibits were most effectively displayed. It was a tremendous success and supplied an educational influence which made itself felt immediately and which has endured.

The younger Baltimore sculptors are doing much to maintain the tradition and ideals of their predecessors. J. Edgar Stauffer was awarded the Rine-



"ARIADNE." By Hans Schuler in Walters Gallery.

Photo by J. H. Schaefer & Son.

hart Scholarship to Paris after five years of very promising work in the Rinehart School. He spent four years abroad, "L'Abandonnée," now in the Peabody collection, having been executed during that period. Since returning to Baltimore he has done many artistic small bronzes.

George Conlon, a Marylander, and Emanuel Cavacos, who is of Greek parentage, also received the Rinehart Scholarship to Paris, the award having been made jointly during the same year (1911). As a result of their work there, Mr. Conlon sent over his "David," a large fountain group "Nymph and Young Faun," and several small bronzes of good quality, and Mr. Cavacos sent a life-size "Aspiration." These casts and bronzes were added to the Peabody Collection. Both sculptors are still abroad.

Louis Rosenthal, who was born in Russia and brought up in Baltimore,

likewise was a student of the Rinehart School. He has a rare talent for miniature sculpture and has devoted himself to work of this character. His figures and groups, some containing a dozen or so figures, seldom more than an inch in height, are remarkable not only for their imagery and symbolism but also for vigorous modeling. His memorial presented by the Zionists of America to Lord Balfour, in token of his work in behalf of the Palestine project, is the most important of his many creations.

Joseph Alluisi, Valerie Walter, Benjamin Kurtz, Wilmer Hoffman and Alvin Meyer are other students of the Rinehart School who deserve attention in an article of this kind.

Mr. Alluisi has very successfully established a studio for architectural ornament in Baltimore; Miss Walter, who has made numerous interesting animal studies, portraits and small bronzes of considerable originality, has

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a studio in New York. Jack Lambert should be noted in passing because of the spirited bronzes of athletes he has modeled.

Mr. Kurtz, upon completing his studies in Baltimore, went to the Pennsylvania Academy, where he soon took all of the prizes for sculpture in sight, including the European Traveling Scholarship. He was also assistant to Mr. Gaffly on a number of his monumental works. He is now located in Baltimore and we may soon see much that is both interesting and worthy from his studio.

Mr. Hoffman likewise studied at the Pennsylvania Academy and he, too, won the European Traveling Scholarship. His forte is animal sculpture and he has already produced some first-rate small bronzes.

Mr. Meyer came from Cambridge, Maryland, and the famous Eastern Shore of our State may well be proud of him. He is another of the Maryland Institute graduates who was enabled to study abroad because of winning the Pennsylvania Academy Travel prize. He went to Rome, where he entered the American Academy. So favorable was the impression his work made that he was given the Prix de Rome. He is still in the Eternal City, having been given the Rinehart Scholarship to Rome for three years.

Mr. Meyer's modeling shows the influence of the modern school, but he nevertheless has much individuality. Two of his bronzes were in the last Charcoal Club Exhibition at the Maryland Institute. He has also turned out some strong portrait busts and reliefs.

Isabelle Schultz, assistant instructor of modeling at the Institute, Joanna Gichner Kendall (Mrs. William Kendall), and Joseph Fleming, all Balti-



"SIXTEEN." By Rachel M. Hawks.

moreans, are still working in the Rinehart School. They have received and taken advantage of the European Scholarship and we may expect them to add to the good record of Maryland in sculpture.

With the passing of the years several striking public memorials have been erected in various parts of Baltimore. The bronze statuary in Mt. Vernon Place, presented by William T. Walters, greatly increases the attractiveness of a spot that is ranked with the most beautiful in this country. These bronzes are a replica of Du Bois' "Military Courage"; four groups, replicas of the sculpture on the façade of the Louvre; and the colossal Lion, all by Barye. The Square's latest ac-



Photo J. F. Hughes Co.

BATTLE MONUMENT, COURT HOUSE IN THE BACKGROUND.

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Photo by J. F. Hughes Co.

ANDREW O'CONNOR'S LAFAYETTE IN
MT. VERNON PLACE.

quisition was a delightful fountain figure by Crenier.

At the north end of the park adjacent to the Washington shaft stands Fremiet's heroic equestrian bronze statue of John Eager Howard, while at the south end is Andrew O'Connor's vigorous statue, also an equestrian arrangement, of Lafayette. The latter was unveiled in the fall of 1924 on a pedestal whose white marble had grown grey with waiting, seeing

that it was put into place several years ago.

How long the Lafayette will remain in its present position some future historian will have to record. For there was a discussion regarding the site, involving endless columns of comment in the Baltimore press, to say nothing of street corner and private discussion, that left the solution of this weighty problem in doubt.

Other statues in Mt. Vernon Place are those of George Peabody by W. W. Story and of Severn Teackle Wallis by Laurent Marqueste.

There are two monuments to Francis Scott Key—one, the Marburg Memorial by Antonin Mercié, at Eutaw Place and Lanvale Street, and the other,



Photo J. H. Schaefer & Son.

WOMEN OF THE CONFEDERACY MEMORIAL.
By J. Maxwell Miller, on University Parkway,
Baltimore.

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a national commission awarded Charles Henry Niehaus, at Ft. McHenry. The latter, a gigantic Orpheus, is nobly conceived and powerful in its execution.

The Soldiers and Sailors Monument at the Mt. Royal Avenue entrance to Druid Hill Park is the work of Adolph Weinmann, other pieces to note in the park being the Wallace and Columbus Statues, by D. W. Stevenson and Achille Canessa, respectively.

The Confederate Soldiers and Sailors Monument in Mt. Royal Avenue near Lanvale Street is by Ruckstuhl, and several squares south of this in front of the Lyric is a graceful shaft surmounted by a symbolic figure of Liberty, by A. L. van der Bergen. One of the more recent public memorials is the seated figure of Edgar Allan Poe, by the late Sir Moses Ezekiel, in Wyman Park.

Among the older landmarks of the eastern part of the city is the Wildey Monument, by Edward F. Durang, on Broadway. Nearby, in the entrance hallway of the Johns Hopkins Hospital, there is a marble replica of Thorvaldsen's heroic Christ.

Another example of religious sculpture the visitor should see is the Angel, by Daniel Chester French, in the baptistry of Emmanuel P. E. Church,



Photo by J. F. Hughes Co.
CHARLES NIEHAUS' "ORPHEUS." KEY
MEMORIAL, FT. MCHENRY.

Cathedral and Read Streets. She kneels in eternal quietude, bathed in the mysterious, rich glow of a window by La Farge.



GREEK VASE.
In the Archaeological Museum
Johns Hopkins University



"WAPPING." By Whistler.
Hutton Collection, Baltimore, Md.

PRIVATE ART COLLECTIONS OF BALTIMORE

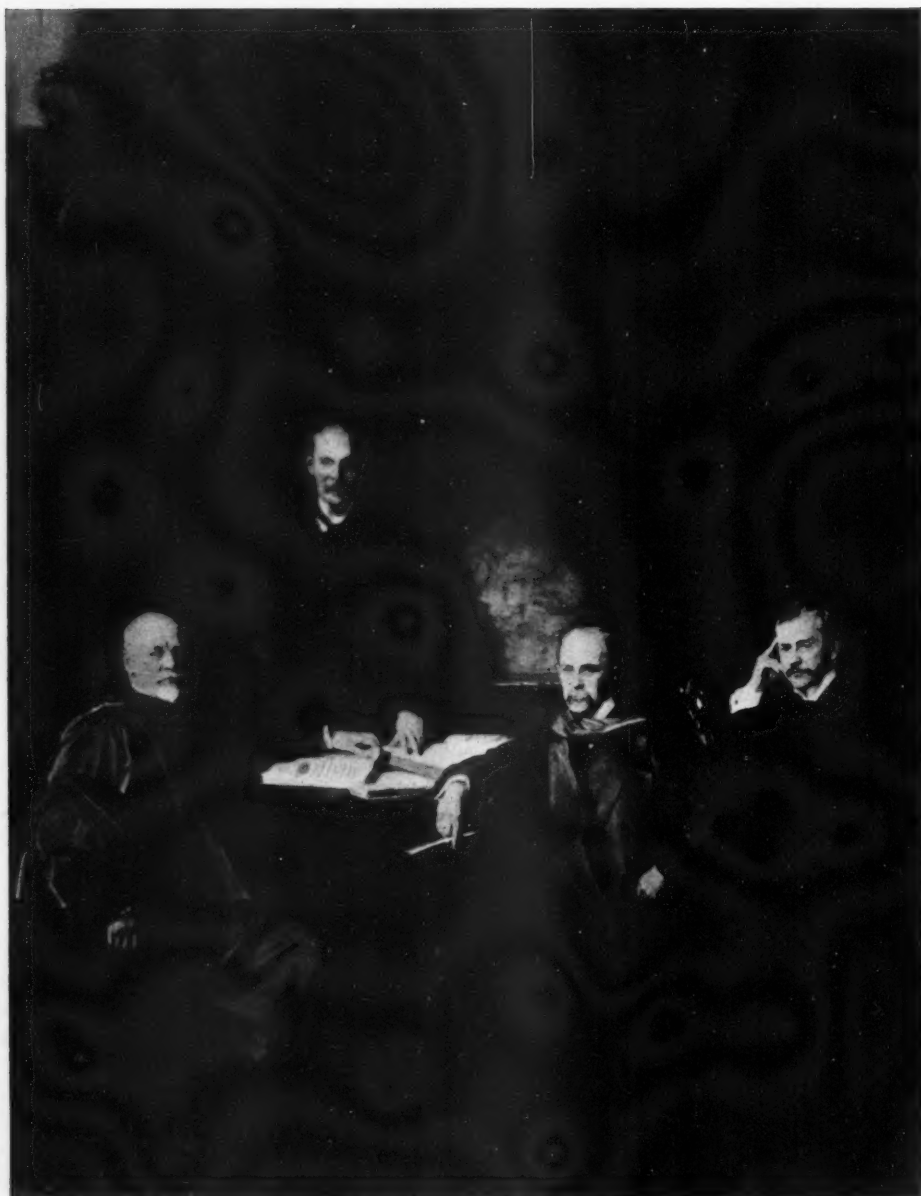
By THOMAS C. CORNER

IN any description of the privately owned collections of art in Baltimore, reference should be briefly made to the artistic activities of the early settlers of Maryland, since they form the background of both the public and private art possessions of the city at the present day.

Lord Baltimore and his associates brought over from England a tradition of culture and an interest in art, which their descendants (many of them rich planters, gaining large profits from tobacco and other ex-

ports), were able to maintain. Their homes were spacious, well designed, surrounded by attractive gardens planted with bright flowers, and with walks lined with boxwood.

The walls of these historic houses were hung with portraits by Hesselius, Blackburn, Charles Wilson Peale, Stuart, Sully and other portrait painters of the period; fine silver adorned the sideboards; the cupboards were filled with china of the best English and French manufacturers; with the result that Maryland for



THE FAMOUS "FOUR DOCTORS." By John Singer Sargent.

Owned by the Johns Hopkins University. The portraits are those of Dr. Howard A. Kelly, the late Sir William Osler and Dr. William H. Welch (seated right to left) and of the late Dr. William Halsted (standing).

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many years has been, for the hunter of fine antiques, a fertile field of exploration.

In the early years of the nineteenth century, the rich merchants of Baltimore, while making the "grand tour" of Europe, purchased and brought back paintings and sculpture (mostly copies of Italian masterpieces), for the formation of private art collections. Robert Gilmor, Doctor Edmondson, C. J. M. Eaton, Carroll Spence, and other prominent citizens, each possessed a number of paintings and other works of art of merit; and their names appear in the catalogue of the first loan exhibition organized in the city, by the Maryland Historical Society, in 1848, and held in the gallery which formed part of its building.

These private collections have long since been dispersed, and are cited only as evidence of the interest in the fine arts that existed in the first half of the nineteenth century. The collections of the present are the natural development of this interest. The popular taste changed, it is true, and the art of France displaced that of Rome and Florence, while the works of modern painters took the place of those of the Old Masters in popular esteem. Pictures by Meissonier, Gerome, Rosa Bonheur, Bouguereau and, to the more discerning, those by Millet, Corot, Rousseau, Delacroix and other men of the school of 1830, were sought after by collectors.

Among the earliest to take an interest in modern art was the late Mr. William T. Walters, whose collection was not only the first of real importance to be formed in Baltimore, but is one of the oldest in America.

In 1861 Mr. Walters went to Paris to gratify his love of art, and remained there for several years, during which time he gathered together the nucleus

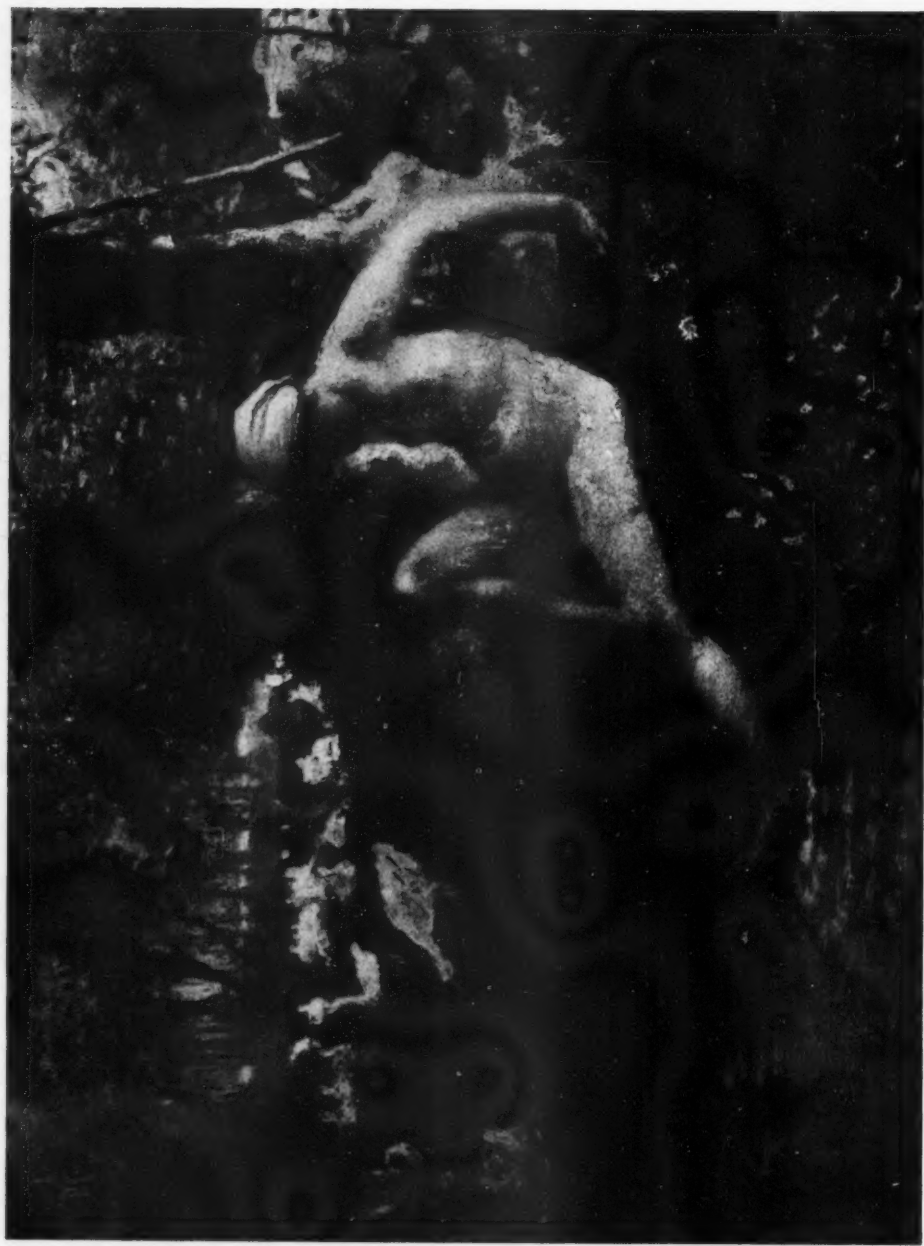
of the present collection. At no time, during the last century, and at no place were the opportunities greater for obtaining the best pictures by the most talented painters of Europe. Nearly all the men whose genius gave France the leadership in the Fine Arts were still living and producing masterpieces. Ingres, Delacroix, Millet, Rousseau, Corot, Daubigny, Puvis de Chavannes, and, in sculpture, Barye, were to be met in their studios. Mr. Walters took full advantage of his opportunity, as may be seen in looking over one of the early catalogues of the collection.

Besides paintings, he assembled a remarkable group of Chinese and Japanese porcelains, ivory carvings, and bronzes—the group of the last, by Barye, being probably the most complete in the world, as it contains four or five unique examples of this great master's work. It is owing to his generosity and public spirit that the city of Baltimore possesses five large bronzes, by Barye, which are placed in Mount Vernon Square.

On the death of Mr. Walters, the collection passed into the possession of his son, Mr. Henry Walters, who has greatly added to its size and interest, and has made it probably the most important private collection in the United States. For its proper installation, he constructed a handsome building, designed in the style of the Italian Renaissance by Delano and Aldrich.

The range of the collection may be judged of when I mention that it includes art works of almost every period and country—beginning with Egyptian antiques of about 2000 B. C. and including many works by living artists.

On entering the building one sees, almost immediately, in the center of the court around which the galleries



"GOOSE GIRL." By Millet. Walters Collection.



"MADONNA OF THE CANDELABRA." By Raphael.

One of the famous masterpieces of the Walters Gallery, from a print by Norman T. A. Munder & Co.

are constructed, the "Thinker," by Rodin. Here, placed in this Temple of Art, I like to regard this impressive figure as typifying the Artist, absorbed in creative thought, and surrounded by the manifold results of his power and skill during many centuries.

Then come works in many materials; early bronzes of Grecian and Roman

origin; Chinese sculpture in stone; marble statues of the best Grecian period; finely carved sarcophagi of the early years in the Christian Era, which once held the remains of Roman citizens of patrician rank. There are cases of Limoges enamels, glowing in color, of the thirteenth and fourteenth centuries; wood carvings, so small as to

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"SHEPHERDS IN ARCADIA." By Corot.
Jacob Epstein Collection, Baltimore.

require the use of a magnifying glass to see their workmanship clearly; and porcelains of Japanese, Chinese and European manufacture.

The mind and eye are almost bewildered by the number and variety of the exhibits, each created from some emotional impulse awakened by religious devotion, love of woman, the realization of the tragedy and comedy of life, or the sensuous enjoyment and inspiration of its picturesqueness and beauty. Whatever the origin of the impulse which prompted the creation, there is, in every instance, that striving for perfect expression by fine craftsmanship and masterly use of the language of art which characterizes the work of the true artist. One may here see man's highest achievements in the graphic arts and his contribution to civilization in this most important activity of creative expression.

Space does not permit of a detailed account of the thousands of exhibits, but it may be of interest to mention that in the Italian room hangs the

"Madonna of the Candelabra," by Raphael, from the Borghese collection; there are some early and rare examples of Italian, as well as German primitifs. In an adjoining gallery one finds a superb portrait by Holbein, and another by Goya. Van Dyck is represented by a full-length portrait of Prince Maurice; and Reynolds, Raeburn, Hopner, Romney, Gainsborough and Lawrence by excellent examples of their skill.

In the gallery of Modern Art are five paintings from the celebrated exhibition of "Les Cent Chefs d'Oeuvre"—including Delacroix' very impressive "Crucifixion," and Millet's masterpiece, "The Sheepfold at Night." Fortuny is represented by "The Snake Charmer" and several other canvases; and Puvis de Chavannes by two interesting studies for large decorations.

Adjoining the residence of Mr. Walters on Mount Vernon Place is the home of Doctor and Mrs. Henry Barton Jacobs, of which the late Stanford White was the architect. On the walls of its various rooms are hung a number of interesting family portraits, including examples of the work of Charles Wilson Peale, Thomas Sully, Bonnat, and Cabanel.

On the opposite side of the Square is the home of the Honorable Theodore Marburg, at one time United States Minister to Belgium, and here again, as also in the home of his brother, Mr. William Marburg, one may enjoy seeing a number of French works possessing notable merit—pictures by Rousseau, Meissonier, Bonnat, L'Hermitte, Bouguereau, and other masters.

Doctor Claribel Cone and her sister, Miss Etta Cone, are enthusiasts of the extreme modernists, and recently the

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public had the opportunity of seeing, from this collection, representative examples of the work of Matisse, Picasso, and others of this school, which had been loaned to the Museum.

Entering the lists later, but with no less judgment or enthusiasm for the beautiful, is Mr. Jacob Epstein, whose first acquisitions were mostly of contemporary art, but who has more recently given his attention to the works of the old masters, and has acquired, among other masterpieces of the past, a very fine example by Rembrandt and one by Franz Hals.

In numerous homes may be found old portraits and other paintings of merit, or possibly the occupant has been a collector of other forms of art, as is the case with Mrs. Miles White, whose residence is a veritable museum. An expert in knowledge of old silver, glass, porcelain and china, she has, for many years, been a discriminating searcher for fine examples of these forms of art, and her success is very evident in the large and varied collection which beautifies her home.

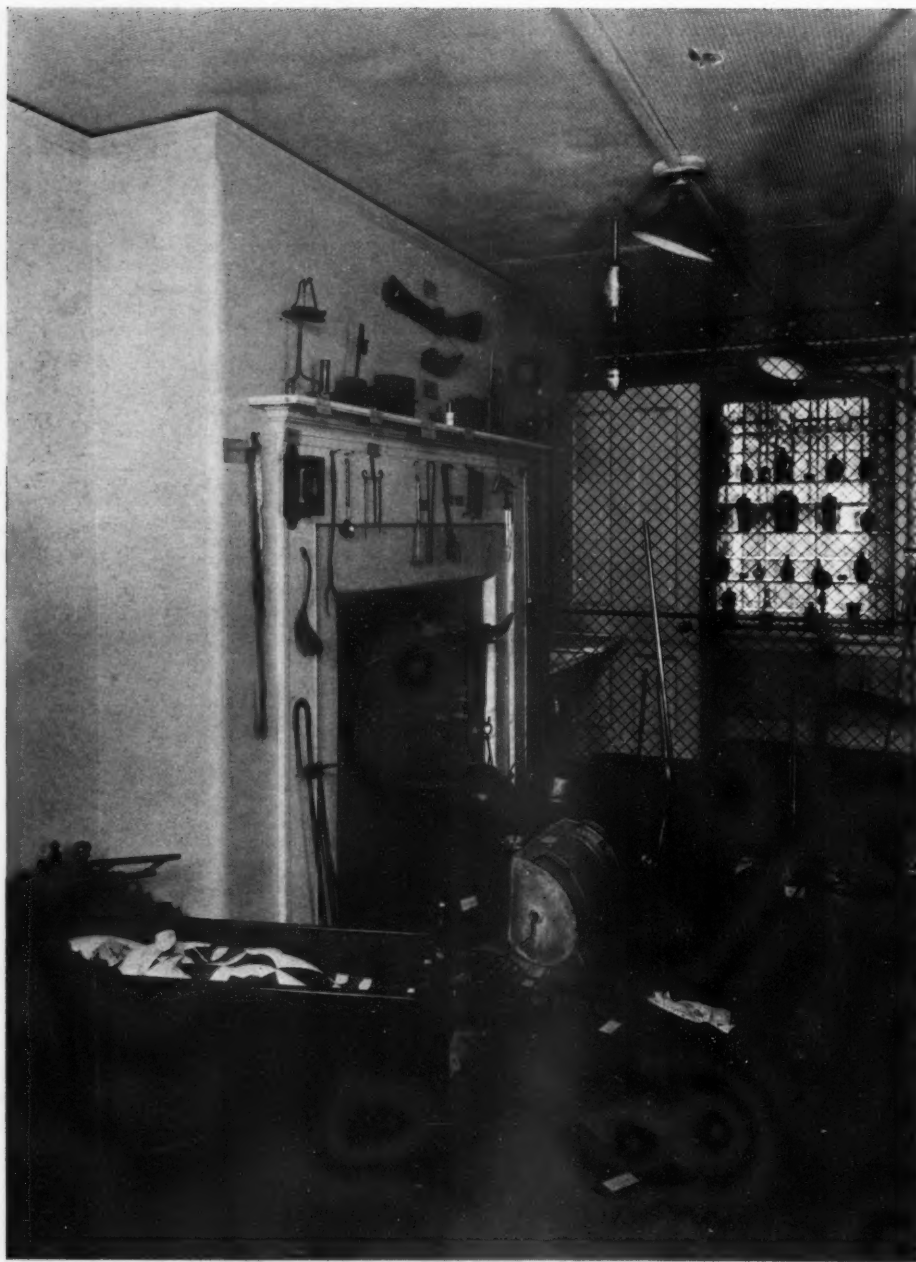
Doctor and Mrs. Frank Goodnow, Mr. Frank Harvey, Mr. William F. Lucas, and Mr. William H. Whitridge have each gathered together notable examples of the art of China—bronzes and porcelains rare in quality—while Mr. Virgil Hilyer has collected lamps from many countries, and other appliances connected with household illumination—a most interesting collection, both historically and artistically.

Baltimore has always been considered a "print" city, and, in justification of this descriptive term, it may be mentioned that the celebrated Claghorn Collection, of some 18,000 prints, is the property of the Honorable John



"INNOCENCE." By Bouguereau.
William Marburg, owner.

W. Garrett and his brother, Mr. Robert Garrett. Mr. Blanchard Randall, General Lawrason Riggs, Miss Blanche Adler, Mr. Michael Baer and others have collections of importance, including prints by the masters of the past and also by such modern men as Whistler, Zorn, Cameron and Legros.



COLONIAL KITCHEN.

Photo J. F. Hughes' Co.

Lent by Mrs. Miles White, Jr., Baltimore Museum of Art.

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THE BALTIMORE MUSEUM OF ART

ITS EVOLUTION AND FUTURE

By WARREN WILMER BROWN

ALTHOUGH Baltimore has an ancient tradition of culture, it has only been during the last few years that its dream of a museum of art has materialized.

The possibilities, however, had been under discussion for such a long time and their various phases had been given such thorough and comprehensive study, that it was apparent quick progress would result once the way was cleared toward making the vision a reality.

In the spring of 1922 a stroke of fortune befell. Dr. M. Carey Thomas, for many years president of Bryn Mawr College, offered to lend the Garrett property, which she had acquired by will from Miss Mary Garrett, as museum headquarters.

The offer was at once accepted by the Board, of which Mr. Blanchard Randall was and still is the president, and as soon as the negotiations with Dr. Thomas were completed, the work of getting the house ready for its future career as a museum was started.

A number of gifts had been made from time to time, the first having been that of Dr. and Mrs. A. R. L. Dohme, who presented Sergeant Kendall's "Mischief," so that the nucleus of a permanent collection had already been formed.

The result proved what had long been argued, that all the Museum movement needed was a sufficiently strong impetus. The force of concerted opinion on the part of leading citizens was back of it and at every turn advantage was taken of the

experience of similar ventures in other cities.

So it was that the success of the Museum was assured from the very first. There were naturally numerous obstacles of one kind or another to overcome, but the plan worked smoothly and at every stage care was taken to provide not only for present development but also for future expansion.

The effort to establish the institution on the strongest possible basis came to a brilliant climax at the November election of 1924 when, following an energetic and splendidly supported campaign, a municipal loan of \$1,000,000 for a new building was passed.

It had become apparent during the first year of the Museum's existence that, if it were to realize its fullest possibilities and be a credit to Baltimore as well as to itself, a building of its own, constructed to meet the specific requirements, was essential. The Board obtained the favorable action of the Maryland Legislature of 1924 in an Enabling Act authorizing that the matter be put before the people of Baltimore at the polls.

There was some opposition at the beginning, but this did not cause any great amount of trouble and the loan was carried by a safe majority in every ward of the city.

Mayor Howard W. Jackson was deeply interested in it personally and none expressed more gratification over its triumph than he. It was recognized as a rather venturesome thing for any city administration to under-



Photo by Jas. F. Hughes Co.

MAIN STAIRWAY, BALTIMORE MUSEUM OF ART.

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take, in view of the many other things regarded by politicians as being of greater importance to the public welfare. None had dared before to bring such an appeal to the people, and just because this was so the outcome was awaited with more than a little suspense.

Nothing was more significant or more helpful than the endorsement of the scheme and hard work in its behalf on the part of the Baltimore Federation of Labor, directed by its president, Mr. Henry F. Broening.

No decision has as yet been reached regarding the site for the new Museum building, and the equally important question of administration is also awaiting determination.

A special committee was formed, with Mr. Henry Walters as the chairman, to draw up a scheme for conducting the future affairs of the Museum. It was based upon that employed at the Metropolitan Museum of Art in New York and it was formally presented the Mayor some time ago.

In the meantime a group of members of the Board purchased the Garrett Mansion, so that the institution will not have to go house hunting before its new and permanent home is ready for it.

The present building was never meant for a museum, but for all that it serves its purpose possibly as well as any residence of its period could. The location is ideal, being close to the center of the city, overlooking one of the famous beauty spots among American cities — Monument Square — in which stands the first monument to Washington ever erected.

The house is a square brick structure with a rather imposing entrance portico supported by Doric columns. It is four stories high with a small dome and contains thirty or so rooms.

General alterations were necessary with the exception of the first floor, which already boasted a well-constructed and lighted gallery connected with a conservatory. This floor naturally is used for exhibitions, the glazed-in court furnishing a charming place for the display of sculpture. Adjacent to it is the one really extraordinary detail of the building, the East Indian Room. Here one finds the most elaborate teak-wood carvings, this decoration having been done for Lockwood De Forest after his own designs by natives of Ahmedabad, India, who began the work in 1881.

This panelling is essentially a museum possession and serves as a harmonious setting for a collection of East Indian metal work assembled by Mr. De Forest and purchased by the Museum in 1922. These objects date from the fifteenth, sixteenth, seventeenth and eighteenth centuries and were intended for temple, domestic and personal use.

The examples were selected chiefly for their value to American designers. The motifs are human figures, animals and geometric forms developed with inlays of gold and silver or with pierced patterns.

The only modern piece in the teak-wood room is Gertrude Vanderbilt Whitney's "La Chinoise," a gilt bronze figure in the round, charmingly decorative in its conception and so oriental in feeling that it might have been designed especially for its present setting.

Visitors to the Museum always display a great deal of interest in the main staircase which, without obvious supports of any kind, mounts from the first floor to the dome in great spiral curves. The executive and conference rooms and headquarters of the Friends

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Photo J. F. Hughes Co.

DETAIL OF TEAKWOOD ROOM,
Baltimore Museum of Art.

of Art, a Baltimore organization that is exercising a beneficial influence on the art life of the city, are on the second floor and the rooms above are used for storage.

The basement gives the Baltimore Handicraft Club a delightful and easily accessible room, and back of this the Colonial Kitchen is located. The latter offers unusual opportunities to lovers of the antique, for it contains one of the most complete collections of its kind imaginable.

The 380 objects are owned by Mrs. Miles White, Jr., who has lent them indefinitely to the Museum. They comprise all sorts of utensils and furniture, some of the pieces being exceedingly rare, and in addition fine examples of early American glass.

The inaugural exhibition at the Museum, which opened on February 22, 1923, was a big success, having been visited by 12,000 people. The total attendance during the ensuing two years has been nearly 70,000, this figure not including the thousands who visited the outdoor exhibition of sculpture held under the auspices of the Museum the fall of 1923.

High standards have been maintained at all of the subsequent exhibitions. They included the most complete collection of paintings by Gari Melchers ever got together, etchings by Whistler, sculpture and drawings by Rodin, the Bonaparte heirlooms, the Halsted furniture collection (lent by the Johns Hopkins University), work by Baltimore sculptors, mezzotints by Arlent-Edwards, engravings of eighteenth century portraits, contemporary American handicraft, French Art of the eighteenth century, modern French Art and other group displays.

The Museum has received a number of valuable acquisitions either by loan or gift. The principal gifts and loans include: "Brooding Silence", by John F. Carlson from the National Academy of Design, Ranger Fund; painting by S. Edwin Whiteman, from a group of friends; water color by William Blake; sketches by Fortuny, Michetti and Belleranger, from Mr. William H. Buckler; eleven pieces of arms and armor from Mrs. Francis T. Redwood; three pieces of porcelain from Miss Minna Lurman;

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fifty-six mezzotints from the artist, S. Arlent-Edwards; ivories and other objects from Mr. and Mrs. William B. Oliver; a collection of sculpture by Mr. Ephraim Keyser, from the artist; 851 lantern slides from the School Art League, Mr. Thomas C. Corner, and the Peabody Institute; 122 books and 646 pamphlets. Indefinite loans include, besides the Colonial Kitchen installed by Mrs. White, oriental art from Miss Eva G. Baker.

The latest purchases are "Le Muletier" by Delacroix, "La Lumière" and "Le Coursier" by Odilon Redon, all lithographs, and Manet's etching "Les Gitanos." These were bought from the Modern French Exhibition, one of the Museum's strong drawing cards of the 1925 winter season.

From the educational standpoint the Baltimore Museum of Art has accomplished surprisingly good results. It is being constantly used during the season by public and private school pupils, women's clubs and other groups. Small exhibits, changed from time to time, are maintained at schools and other places.

The extension program provides club and school meetings at which the Director, Miss Florence N. Levy, and others tell of the Museum's aim and scope, together with descriptive talks on current exhibition material.

Last summer a free class in art expression for children was introduced. It met at the Museum three mornings a week with an average attendance of 40, boys and girls ranging from 6 to 16 years.

Miss Levy has been director of the Museum since its inception and its development has been under her general supervision. Her long association with the Metropolitan Museum of Art

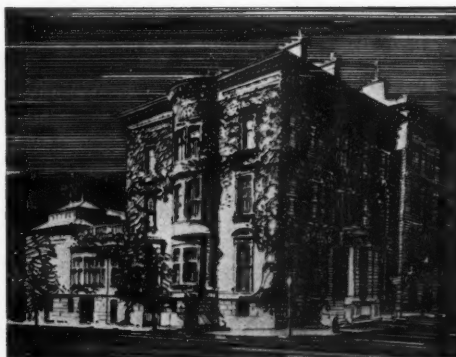


Photo by J. H. Schaefer & Son.

THE BALTIMORE MUSEUM OF ART.
From a drawing by Erik G. Haupt.

in New York, the American Federation of Arts and the School Art League furnished her a background and experience that stood her in good stead when it came to handling the very considerable difficulties that confronted the Museum during the first stage of its career.

The membership is steadily growing, having increased from a very small group to a representative enrollment of nearly 1000. Plans have been made for an extensive membership campaign, as the fees paid by those on the list constitute an important contribution to the maintenance fund. The Museum receives a municipal appropriation of \$12,500 annually and the remainder of its expense fund is supplied by gifts.

Much more in the way of voluntary contributions is needed and it is hoped that wealthy Baltimoreans will profit by the example set in other cities whose museums have been enriched by large donations and individual endowments.

The fact is especially emphasized that steps should be taken without delay for the creation of a fund with which to purchase works of art for the Museum's permanent collection.

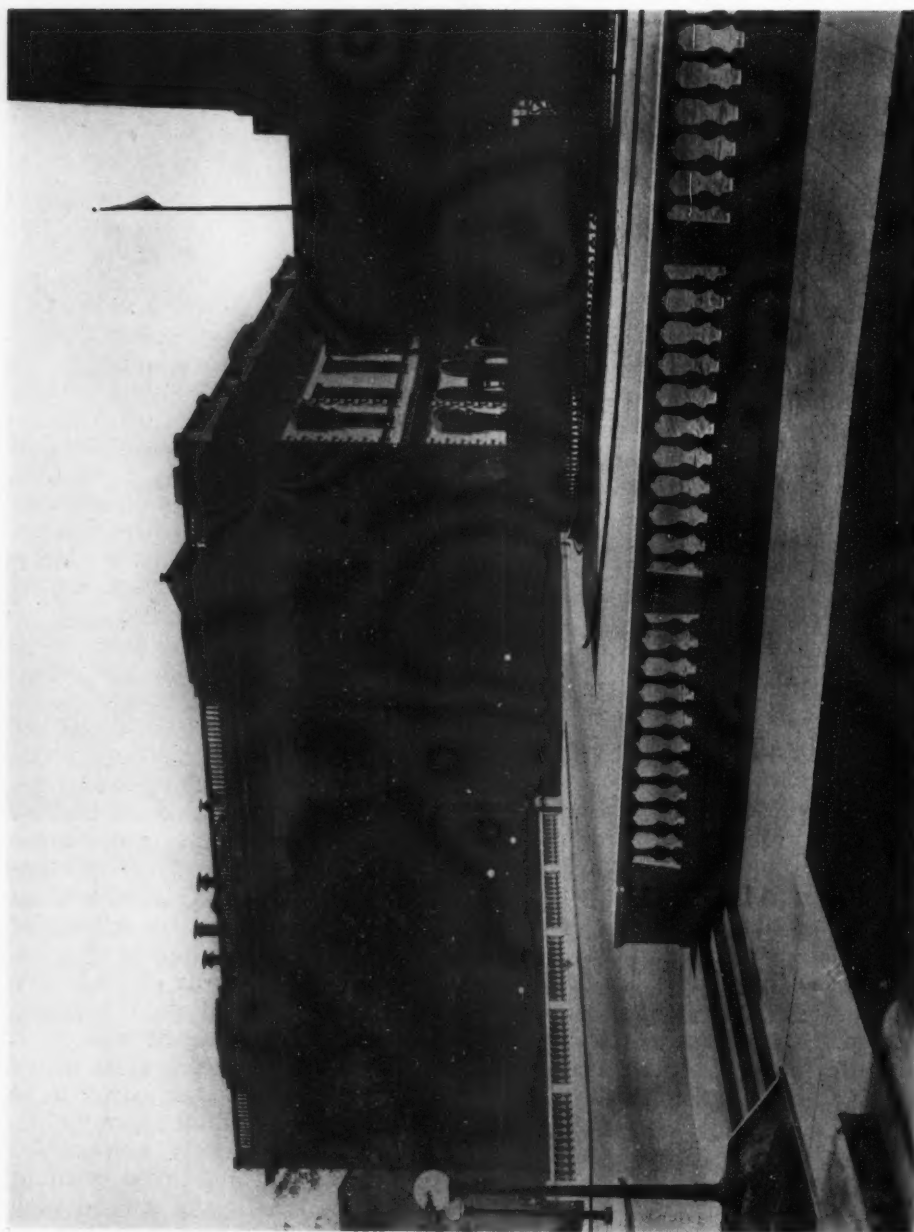


Photo by Jas. F. Hughes Co.

VIEW OF PEABODY INSTITUTE LOOKING EAST ON MT. VERNON PLACE.
DETAIL OF BASE OF WASHINGTON MONUMENT IN FOREGROUND.

THE PEABODY INSTITUTE

By FREDERICK R. HUBER

FEW organizations have been so important a factor in the artistic development of the city as has been the Peabody Institute, which holds a distinctive place in the life of Baltimore. It is a portion of the great foundation established in 1868 by George Peabody, the leading philanthropist of his day, and is the largest endowed institution of its kind in the country. Since its establishment it has been the heart of Baltimore's organized musical and art culture, enriching the taste, raising the standards, and opening wide the door of opportunity to higher things for many thousands of Baltimoreans. The Peabody foundation consists of a public library, a gallery of art, and a conservatory of music. The art gallery has been temporarily suspended and its former quarters extensively improved for the use of the Conservatory.

Situated on Mt. Vernon Place, at the foot of Washington's Monument, in the heart of the most beautiful part of the city, the Peabody Institute, bestowed as George Peabody's great gift upon the city of his adoption, has not only enriched the city of Baltimore, but has conferred an inestimable boon upon the student of music; for in no other city in America are more favorable conditions for serious study to be found.

The Conservatory of Music is designed, as expressed in the language of its founder, George Peabody, to be "adapted in the most effective manner to diffuse and cultivate a taste for music, the most refining of all the arts, by providing a means of studying its principles and practising its composi-

tions, and by periodical concerts, aided by the best talent and most eminent skill within the means of the Trustees to procure." Being an endowed institution, it is thus freed from the necessity of making the concessions which financial considerations usually impose and is able to maintain an exceptionally high standard for graduation. To this is due the fact that its alumni are in such demand for positions throughout the United States.

The founder of this renowned institution was born at Danvers, Massachusetts, in 1795, and at an early age settled in Baltimore, where he engaged in business. Later, moving to England, he prospered exceedingly, and became one of the richest men in the world. In 1857 he bestowed a gift of money that in the end aggregated \$1,400,000 for the founding of the Peabody Institute in Baltimore. During his life he gave away from eight to nine million dollars.

Among his gifts, besides that of the Peabody Institute, were the Institute at Danvers, now the town of Peabody; the Islington poor-benefaction project, in London, in which some seven or eight blocks of tenements were built for rental on moderate terms to those in straitened circumstances; \$3,500,000 for the promotion of educational interests in the Southern States; and the museums at Yale and Harvard that bear his name. It can be truly said of him that "in the greatness of his benevolence, George Peabody stands alone."

While the influence of the Peabody Institute has grown steadily, its plant had remained the same until last



CONCERT HALL, PEABODY CONSERVATORY, SHOWING SCULPTURED PANELS.
By J. Maxwell Miller (left) and Hans Schuler (right).

season, when the dream of long years came true, a substantial legacy being bequeathed to it by J. Wilson Leakin, who died two years ago. Immediately steps were taken to enlarge and modernize the building, so that it might have a physical equipment on a par with its artistic standard.

The Library, now of international reputation, is of great importance to all classes of the community, especially to the members of the professions, residents of the city. On the twelfth of October, 1866, the Library, embracing sixteen thousand volumes, was opened to the public. Today, it contains 213,243 volumes, 41,017 pamphlets,

and 1,568 maps, distributed throughout almost every branch of knowledge.

Friendly to all, and as accessible as it can readily be made, it is meant to be the study of the student and the resort of the investigator. The treasures that it contains are limited to no country, language, or time. It seeks to get the best that exists, on all topics of human investigation, and works which have been jealously guarded as unique treasures in one or another of the libraries of Europe have been reprinted by subscription and now substantial copies of these rareties grace the collection of the Peabody Library.

MUSIC IN BALTIMORE

By FREDERICK PHILIP STIEFF

IT is doubtful if a municipality can ever give to music what music has within itself to give to a municipality. I think, however, it is a just claim that the city of Baltimore has done more for the promotion of music within its own gates, and stands out with greater prominence as an example of what a municipality can derive from music, than any other American city. This to a student of Baltimore is not surprising. I have before me a volume entitled "Geographical Compilation," published in 1806, from which I quote the following: "The population of Maryland amounts to 350,000 inhabitants, 108,000 of whom are slaves; the inhabitants of Maryland are collected from various European nations of different manners and religions, but hospitality, generosity, unaffected politeness . . . a love of literature and of the arts and sciences form their national character."

This observation made one hundred and nineteen years ago was vindicated, so far as the art of music was concerned, only eight years later in 1814, when our beloved national anthem "The Star Spangled Banner" emanated from our patriot, Francis Scott Key.

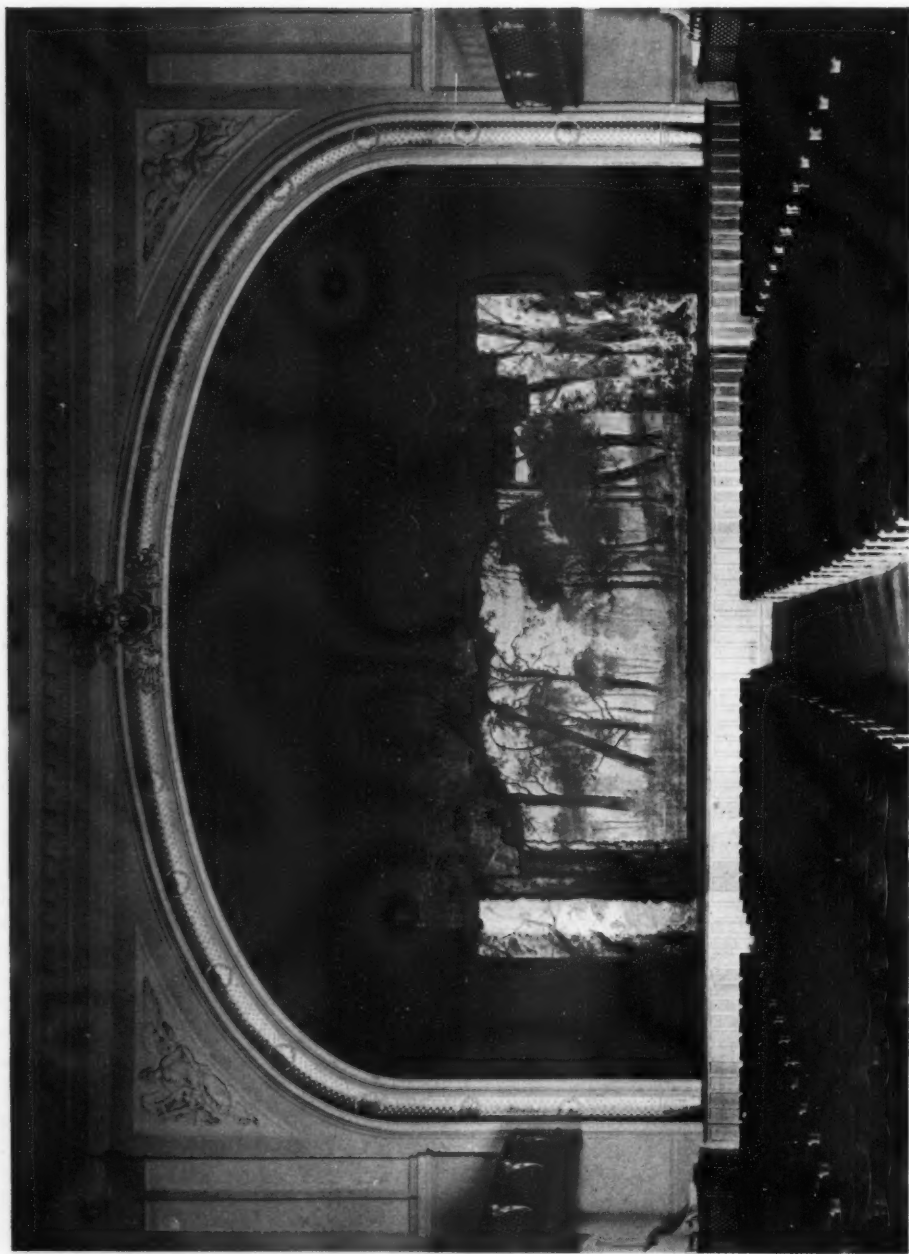
It is scarcely to be expected that a city and state whose history music has so nationally immortalized could fail ever to appreciate the debt it owes to music, so that today we find Baltimore taking the lead civically over all other American cities in the promotion of music.

For nearly ten years this city has supported the only municipal symphony orchestra in the United States, and by supporting it we mean

its establishment and maintenance solely from the tax appropriation of this city. By this means the citizens of the city and state can hear, under the direction of so able a musician and conductor as Gustav Strube, orchestral concerts of highest standard with artists of international prominence, as well as affording opportunity and encouragement to local talent. The prices of seats to the public, from twenty-five to seventy-five cents, and the attendance of these concerts, are sufficient vindication, were any needed, for municipal support. I cannot recall a Sunday night performance of the Baltimore Symphony Orchestra before other than a capacity house.

Not content with the mere existence of a municipal orchestra, Frederick R. Huber, the very able municipal Director of Music, incidentally the only holder of such a title in this country, set about to use this remarkable vehicle for the greatest public benefit. Each final rehearsal of the Orchestra is now held at one of the larger high schools and is followed by explanatory notes for the pupils. In 1924 the novel and happy plan of a series of children's concerts was inaugurated, with admission fee of twenty-five cents. No adults are admitted unless accompanied by children. The success of this new departure was as complete as spontaneous.

Baltimore is the only city in the country to have a distinct department of music. It is presided over by a Municipal Director who controls and directs both the municipal and park bands. For example, during the summer season the municipal band is



VIEW OF STAGE OF THE LYRIC, BALTIMORE'S PRINCIPAL CONCERT HALL.
Sculpture over proscenium by Philip Martini.

Photo by Jas. F. Hughes Co.

ART AND ARCHAEOLOGY

carried by motor truck to various parts of the city where concerts are given, and by the aid of stereopticon slides the community joins in the singing of old and familiar songs.

The Park Band is, of course, on continuous seasonal duty throughout the splendid system of parks of which Baltimore so proudly boasts. The first and to date only "Municipal Anthem" was brought to birth in Baltimore nine years ago when the city offered prizes in a nation-wide competition, \$500 for the best poem inspired by Baltimore and \$500 for the best musical setting for the winning poem.

The contest was without partiality and was nation-wide, so it was with great satisfaction and civic pride that the winners of both could be announced as Baltimoreans.

Folger McKinsey, the Bentztown Bard, dear to the hearts of all Marylanders, composed the words, and a prominent musician, Mrs. Emma Hemberger, successfully set them to music. As an encouragement to Baltimore pianists, the municipality this year inaugurated a competition, the judges having been Guiomar Novaes, Oscar Wagner and Ernest Hutcheson. The winner, Miss Ercelle Mitchell, was awarded by selection as soloist with the Baltimore Symphony Orchestra at its last concert of the season. In future years such contests will probably be extended to vocalists as well as other instrumentalists.

Thus it is seen that municipally Baltimore is not only taking her part in the development of music, but stands pre-eminent among all American cities in so doing. Credit should be given to the three Mayors who have made this possible: Mayor Preston, who with Mr. Huber inaugurated the Municipal Department of Music; Mayor

Broening, who increased the endowment; the present Mayor Jackson, under whose régime the department is making such rapid and comprehensive strides; and last but not least, to Mr. Frederick Huber, who through his indefatigable industry and sincerity of purpose has succeeded in putting music into politics and in keeping politics out of music. May other cities which in course of time will emulate Baltimore in her department of music—and there will of course be many—be as fortunate in the selection of a director.

In considering the musical season of Baltimore the following observations will prove of interest. So far this season we have been favored by five orchestras: the Philadelphia, Boston, New York Symphony, New York Philharmonic, and our own Baltimore Symphony.

Four Opera Companies have graced our Lyric: the Chicago, San Carlo, Venese, and Polish, and almost every artist of the first water filling engagements in this country has visited our concert stage this season. It is a most unusual incident when an artist of highest calibre does not have a paying house, and on such isolated occasions it is generally because the artist is locally unknown in spite of his or her merit.

The big talent almost invariably plays to not only capacity houses but to overflowing ones. For example, Chaliapin, Paderewski, Kreisler, Jeritza, Rachmaninoff, Galli-Curci, and McCormack play to the capacity of standees always, the Lyric having a seating capacity of over two thousand.

The same may be said of the Philadelphia Orchestra, New York Symphony, and our own Baltimore Symphony. The Chicago Opera in its three-night season this year almost had

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sufficient standees to fill the Lyric for a fourth performance, and throughout the present season the Lyric has accommodated standees and turned away a sufficient number to have refilled it many times.

Unquestionably the greatest influence, musically, in the history of the city, has been the Peabody Institute. The oldest and most noted institution of its kind in the country, it has attracted endorsement from every state in the Union and many foreign countries. Its success is due largely to the uninterrupted régime of Mr. Harold Randolph, who has occupied for over twenty-five years the position of Director of the Institute, a position requiring and receiving in one—a musician, a diplomat, and a gentleman.

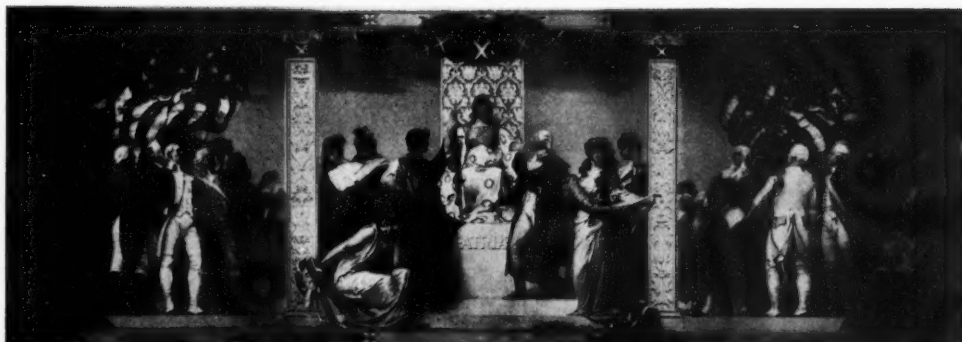
Too much credit cannot be given to such organizations as the Johns Hopkins Orchestra, under the able leadership of Mr. Edwin Turnbull, who has developed through it a credit to the University and to the city; to choruses such as the Meyerbeer, under the baton of that most genial and capable of conductors, George Castelle, as well as that of the Metropolitan Club, and to Mr. Joseph Pache, who for over a quarter of a century has maintained interest in oratorio through his devoted organization, the Baltimore Oratorio Society. The weekly organ recitals under the auspices of the Maryland Casualty Company, held in their new and spacious auditorium, and the recitals of the University Club, always becoming more frequent and always with the "S. R. O." sign out, have come to be regarded as musical factors in the community.

And should I not be deserving of the epithet of "ingrate," and fit for social ostracism, were I not to acknowledge the important influence of the ladies of

Baltimore? A dominant element is the Baltimore Music Club, which is showing most conclusively its ability and the need of its influence in the musical life of the city.

In closing, would it be inappropriate to dwell a moment on what so many of us are in total ignorance of—the part Baltimore has played in the development of that most popular of all musical instruments—the pianoforte? Some of the most noted pioneers of pianoforte building in this country received their start or spent a large portion of their time in Baltimore. I refer to such men as James Stewart, who manufactured in Baltimore in the early eighteen hundreds. He built up quite an export trade with the West Indies, which the wars, however, interrupted. He later joined the House of Collard in England, which is today one of the foremost manufacturers in that country. Hiskey, of the same period, one of the pioneers of the early manufacturers of pianofortes in this country, also located in Baltimore, but a little later than James Stewart.

Conrad Meyer settled in Baltimore before migrating to Philadelphia, with which city his activities are more readily associated. He was born in Marburg, Hesse-Cassel, and emigrated to Baltimore in 1819, moving to Philadelphia in 1832. To him, probably, is due the greatest single development of the pianoforte in the nineteenth century—the use of the first iron plate in the pianoforte, marking the birth of a heavier case, frame and braces over the more delicate spinets of the period. Meyer later moved to Boston. Today two of the most prominent and noted pianofortes in common use emanate from Baltimore factories, both approaching the centenary of their existence.



J. H. Schaefer & Son. ©

"WASHINGTON RESIGNING HIS COMMISSION." By E. H. Blashfield.
Entire panel of Mural decoration in Baltimore Court House.

MURALS ADORNING BALTIMORE COURT HOUSE

By EMILY EMERSON LANTZ

THE Court House of Baltimore City, Md., is perhaps the finest temple of Justice in the United States. It occupies an area of 58,238 square feet, bounded by Lexington, Calvert, Fayette and St. Paul Streets, and was completed in December, 1899, at a cost of \$2,250,000. The architects were Wyatt & Nolting, of Baltimore, and the builders, John Gill & Sons, of Baltimore, and D. W. Thomas, of Ohio.

Built of white marble with granite basement, its architectural conception was poetic in that its Renaissance classic design made provision for artistic adornment.

Sculpture found place in eight imposing monolith columns over 30 feet in height and in an heroic bronze statue of Cecilius Calvert, second Lord Baltimore. The latter was presented to the city by the Society of Colonial Wars. The figure, which was unveiled November 22, 1908, was designed by

Louis Weinert, sculptor, and cost \$5,000. It stands at the western entrance to the Court House, while the columns adorn the east loggia at Calvert Street.

Painting is represented in murals of magnificent color and finest execution in loggia, corridors and court rooms, and all contribute an impressive setting to the great Drama of Municipal Life daily enacted within this civic center.

The mural decorations of the Baltimore Court House owe their existence to the Municipal Art Society of Baltimore. In October 1899 this society offered to give the city \$5,000 to provide a mural decoration for the Court House upon condition that Baltimore expended \$10,000 for two similar works of art. The offer was accepted, a Court House Commission appointed by the city and charged with the expenditure of the money appropriated by Baltimore, and the following joint committee

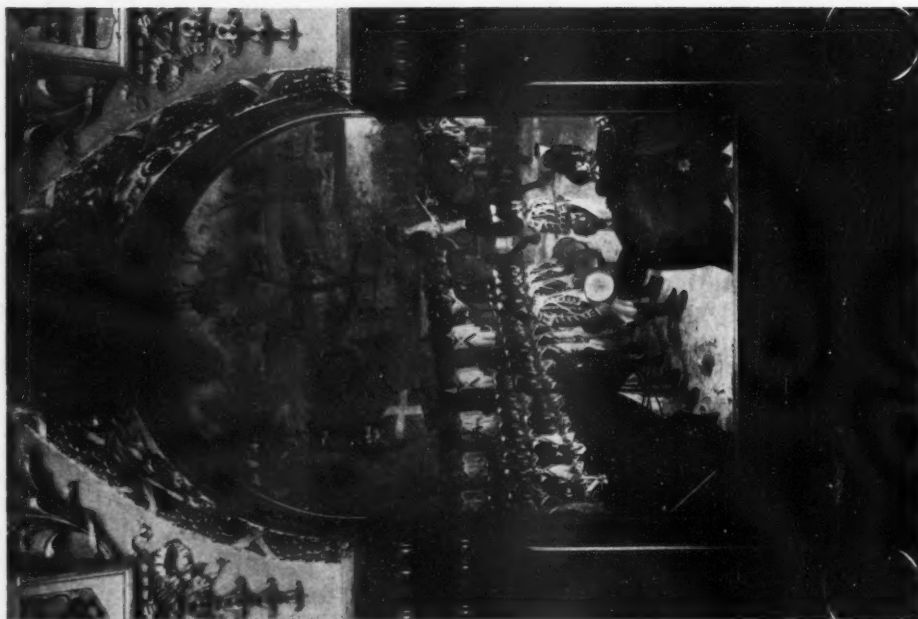


Photo J. H. Schaefer & Son.

"THE SURRENDER OF CORNWALLIS AT YORKTOWN."
By Jean Paul Laurens in Baltimore Court House.

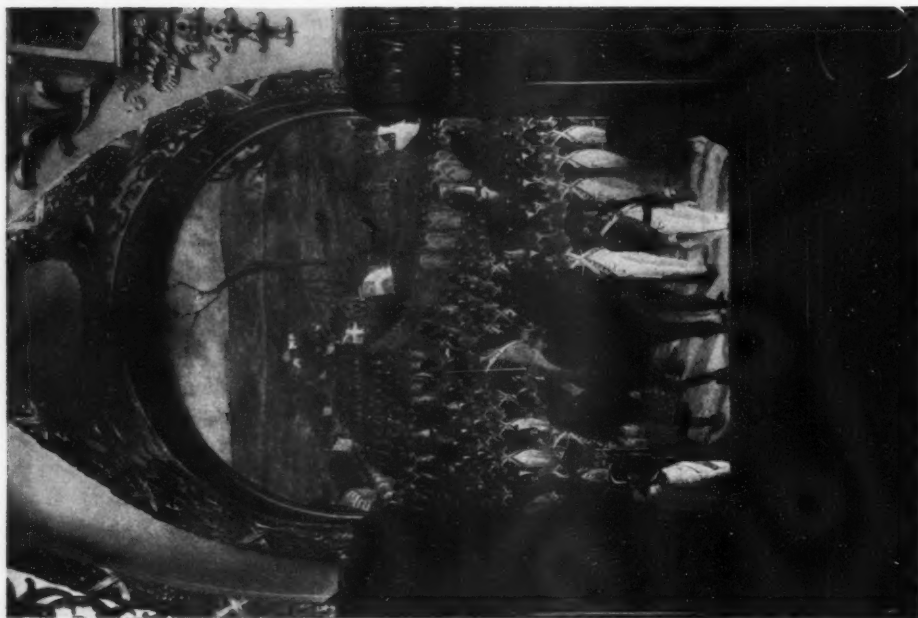


Photo J. H. Schaefer & Son.

"THE SURRENDER OF CORNWALLIS AT YORKTOWN."
By Jean Paul Laurens in Baltimore Court House.

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appointed to procure the decorations: Theodore Marburg, John N. Steele, J. B. Noel Wyatt, Henry D. Harlan, Ferdinand C. Latrobe and Frank N. Hoen.

With the exception of one, the murals were executed by American painters, and all are by men of international reputation as artists.

Charles Yardley Turner, a native of Baltimore, who was, when he died, director of the Maryland Institute School of Fine Arts, received and executed the first commission and later painted a second mural of equal size, importance and beauty.

Edwin Howland Blashfield, of New York, one of the most noted mural painters of this country, executed two commissions for the Court House, each a great incident visualized in a great way. Mr. Blashfield is president of the National Academy of Design and a former president of the National Institute of Arts and Letters and was appointed to the National Commission of Fine Arts after ~~D. W.~~ Millet was lost with the Titanic.

The late John La Farge, of New York, who was both a great painter and a notable writer, executed a series of murals presenting the famous law givers of history.

Perhaps it was in memory of the youthful but valorous Marquis de La Fayette that the Commission appointed a French artist to paint the mural decoration that commemorates the surrender of the British forces to the Continental Army, at Yorktown, Va., on October 19, 1781. The artist chosen was the late Jean Paul Laurens, of Paris, France, famous mural painter, who executed his work for the Baltimore Court House when 72 years of age. By permission of the Commission, he exhibited the canvas at the

Paris Salon, after which the late Julian LeRoy White, of Baltimore, and Jean Pierre Laurens, relative of the artist, brought the great picture to America.

Dramatic moments in the history of the United States and Maryland are the subjects of these vividly descriptive paintings.

The first mural, that by Mr. Turner, was unveiled June 2, 1902, on the east wall of the Criminal Court corridor. It impressively commemorates the acquiring of Maryland from the American Indians under the title "Barter with the Indians for land in Southern Maryland, 1634."

Governor Leonard Calvert and his fellow Pilgrims landed from the Ark and The Dove at the mouth of the Potomac River in March 1634.

"They were met by friendly Indians, Yaocomicos, under the sovereignty of the Emperor of Piscataway, from whom they bought a tract of land for axes, hoes and cloth, and laid out the plan of a city which they called St. Marys."

The composition is in three great panels, the decoration of which conveys the thought and action which pertained to the purchase of the land.

The central panel shows Leonard Calvert in conference with the Indians, with Captain Fleete acting as interpreter.

In one side panel Indians are examining with interest and curiosity their newly acquired agricultural implements and fabrics, while the other side panel reveals a family group of colonists walking along the bank of the river visualizing their first dreams of establishing a home in Maryland.

Emphasis is laid upon the fact that Maryland was peaceably purchased from the Indians—not taken by force and bloodshed.

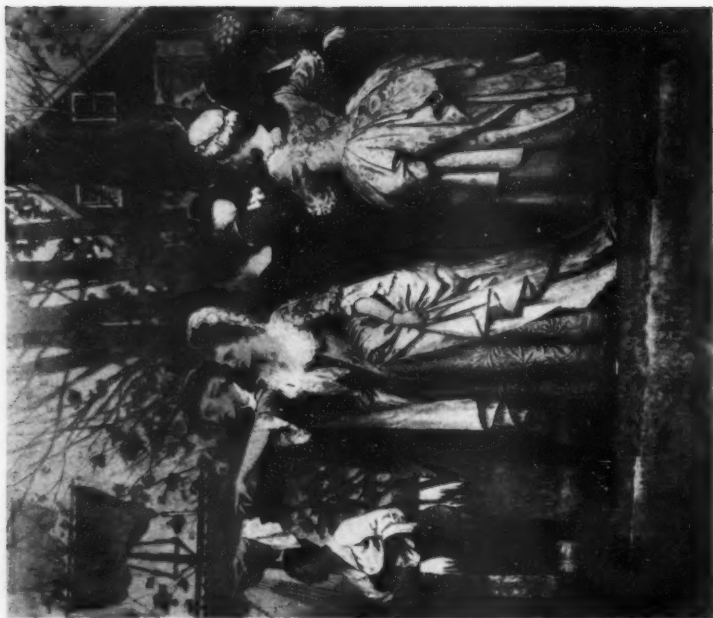


Photo by Jas. F. Hughes Co.

"BURNING OF THE PEGGY STEWART."
Mural Decoration in Baltimore Court House.
By C. Y. Turner.



"SETTLEMENT OF ST. MARYS."
Mural Decoration in Baltimore Court House.
By C. Y. Turner.

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The other mural, painted by Mr. Turner, entitled "The Burning of the Peggy Stewart," adorns the west wall of the vestibule of the Criminal Court. It was unveiled January 11, 1905. It took the artist over a year to paint this picture, 60 feet long and 10 feet high, in which all the figures are historic characters and life sized. It is a picture realistic in every detail. Faces and attitudes are wonderfully expressive of the tension and excitement under which all actors and spectators at Annapolis, Md., were laboring at the time. The picture tells the story of the eventful hour when Anthony Stewart, a Scotch ship owner, and resident of Annapolis, was forced, October 17, 1774, to fire his own brig, Peggy Stewart, because it entered the harbor laden with more than a ton of tea. For this commodity Maryland had refused to pay "taxation without representation."

In the central panel the burning vessel in the background is the symbol and outward manifestation of this protest.

In the foreground stands Charles Carroll of Carrollton, afterwards a signer of the Declaration of Independence, as the leader of the Committee of Safety. Opposite him stands Dr. Charles Alexander Warfield, leader of the "Whig Club," with his followers behind him.

In the side panels both groups are extended—on the right, to Anthony Stewart's house, where ladies and gentlemen stand watching the conflagration. To the left stands Anthony Stewart, who has performed his part in firing his own vessel.

The point of view is from a spot within what is now the United States Naval Academy grounds, looking nearly east over Chesapeake Bay, and called Windmill Point.

Edwin Howland Blashfield's "Religious Toleration" glorifies the great principle of religious liberty, protected by law, which was an ideal underlying the colonization of Maryland by the founder of the Province—an ideal which found achievement and has endured. The Maryland Colonists passed the Act of Toleration in 1649.

The mural is in one great canvas that adorns the Circuit Court and was unveiled October 19, 1904.

It is a symbolic rather than a realistic picture. The central figure represents Lord Baltimore recommending his people to Wisdom, Justice and Mercy, while Wisdom holds out the olive branch of Peace to the tolerant. Behind Lord Baltimore, a Catholic priest and a Protestant clergyman hold between them the edict of toleration.

An Indian squaw and a negress crouch behind the Lord Proprietary and lay hold of his mantle of black and gold. To right and left are figures of colonists. Beside Justice, a boy holds a shield with the date of the edict, 1649. In the center of the decoration a nude boy holds scales level as a symbol of equity and points upward to the motto of the Baltimores—"Thou hast covered us with the shield of Thy goodwill."

The background of the picture is woodland with a suggestion of Chesapeake Bay.

The Act of Toleration dealt effectively with the chief religious problem that at that date called for solution at the hands of those entrusted with the affairs of government in the Province of Maryland.

The other mural by Mr. Blashfield is "Washington Surrendering his Commission," on December 23, 1783.

This was the second mural decoration completed for the Baltimore Court

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House and adorns the Court of Common Pleas. It was unveiled January 9, 1903.

The treatment of the mural is symbolical, yet it tells vividly and impressively the story of that immortal hour in the life of George Washington that was so memorable an event in American History. Its splendor as a decoration befits its greatness as an incident.

In the picture Columbia sits enthroned bearing sword and cuirass and wearing the Phrygian bonnet or liberty cap. At her feet Washington is supposed to be laying down his commission as General-in-Chief of the Continental Army. Opposite Washington stands a female figure, representing the Commonwealth of Maryland, who is garbed in the colors of the State. In the background War sheaths her sword and Resistance to Oppression breaks a rod, while Prosperity, bearing a horn of plenty, and Commerce, with the caduceus, follow Washington and the proclaiming of peace. Seated upon steps below the central group is the figure of History.

The "Surrender of Cornwallis at Yorktown," October 19, 1781, is the subject of four great panels in the Orphans' Court Room, painted by M. Laurens. The French artist was given the commission for the work in 1907 and it was unveiled December 8, 1910. The cost was \$13,000, of which the Maryland Line Chapter, Daughters of the American Revolution, contributed \$2,000, the Municipal Art Society \$1,000, and the city the remainder of the sum.

The siege of Yorktown lasted from the 6th to the 19th of October, 1781. In accordance with the articles of capitulation, the British troops, some eight thousand men, marched out

between two lines of the besieging forces—Americans on the right, French on the left. The same articles prescribed that all British colors be cased. Owing to illness, Lord Cornwallis deputized General O'Hara to represent him at the surrender. This scene M. Laurens has depicted with dramatic force: English and Hessians defiling past their American and French opponents with lowered colors.

The artist, John La Farge, of New York, died November 14, 1910, but his famous Law Givers in the west lobby of the Baltimore Court House, "continue," it has been said, "an enduring memorial to his genius."

The great Law Givers, as painted by Mr. La Farge, are: The Emperor Justinian, Roman historian and law-giver, at whose right hand stands the Empress Theodora, whose name signifies "Gift of God," and who was regarded as the source of his inspiration. It is upon the south wall of the St. Paul Street corridor and was executed in 1907.

The remaining mural decorations representing famous lawgivers were also executed in 1907 and adorn the same corridor. They are as follows: On the north wall, Moses, who is shown beneath a cloud; and by his side Joshua, listening to words of wisdom from the leader of the Hebrew tribes.

On the west wall: Numa Pompilius, legendary king of Rome, founder of religious ceremonies and reputed founder of Roman law; and Mohammed, Arabian prophet and lawmaker.

On the east wall: Lycurgus, law-giver of Spartan legend, reputed to have modeled the constitution of Sparta and composed a code of jurisprudence based upon the best laws by Minos and other great thinkers; and Confucius, famous sage and lawgiver of China.



GREEK VASES.

THE ARCHAEOLOGICAL MUSEUM AT THE JOHNS HOPKINS UNIVERSITY

By DAVID M. ROBINSON.

THIS collection has already proved of immense value and interest to teachers and students and to the public in Baltimore. School children often come with their teachers to see the things there exhibited, which attract and hold the attention of the very young as well as the older. History becomes a reality to those who see these tangible remains of antiquity. The museum has many objects of artistic beauty, and serves the purpose of a laboratory for students of art and archaeology, history and the classics.

As long ago as 1880 Professors Frothingham and Emerson bought a number of excellent Greek vases and terra-cottas, which any museum in the world would be glad to have. There are signed vases by Nicosthenes and Phintias, as well as by Epictetus, the only one in America. There are vases in the style of Euphronius, Duris, Chachrylion, Oltus, and Macron.

There are many interesting Etruscan terra-cotta antefixes with female and Medusa heads and a unique mold for making such. Professor Adams some

years later acquired the Helbig collection of Greek and Roman coins, and Mr. Theodore Marburg gave a fine collection of Babylonian cylinders, Greek, Roman and Renaissance gems, earrings, rings and other jewelry from Cyprus.

Mr. Sonneborn presented a remarkable collection of Jewish ceremonial objects, and Mr. Cohen many Egyptian antiquities. Since 1907 these collections have been materially increased by purchases in Italy and the Orient by means of a fund contributed by several prominent Baltimoreans, including Messrs. W. H. Buckler, R. Brent Keyser, R. J. White, J. Le Roy White, Robert Garrett, W. W. Spence, J. T. Dennis, Eugene Levering, E. G. Miller, Miss Julia Rogers, Mrs. Henry Barton Jacobs and others.

The collection now includes numerous specimens of the various volcanic and other building stones used in Rome and Pompeii, lead water pipes inscribed with the names of Roman Emperors, and over 200 polished samples of the different kinds of colored marbles



ANCIENT FISH PLATES.

which were imported into ancient Rome.

There are more than a hundred inscriptions on marble or bronze, and a fine collection of Greek, Etruscan and Roman bronzes, among them such things as rings, bracelets, vases, strainers, cooking vessels, strigils, perfume bottles, spears, shield ornaments, weights and scales, locks and keys, statuettes, spoons, lamps, mirrors, amulets and the like.

In marble there are several small statues, busts, reliefs and sculptured funeral urns. Among the terra-cottas are several figurines, including some from Tanagra; many vases, toys, lamps and painted reliefs. There is even an ancient Roman savings-bank, beautifully decorated with a representation of Hermes. In gold and silver there are safety pins, earrings, finger rings, precious gems and pretty necklaces. In glass there are some fine specimens of ancient Roman glass, which in most cases has taken on a beautiful iridescence.

An important accession of recent years is a very notable collection of Greek and Roman coins purchased by Mr. W. H. Buckler in Spain. There are over 1,500 well-preserved coins,

among them many beautiful gold ones, decorated in many cases with well-defined portraits of the Roman Emperors.

There are also good collections of paleolithic and neolithic things, of Mexican and Indian antiquities, of oriental weapons, as well as many important engravings and portraits, including that of the Four Hopkins Doctors by Sargent (see p. 240).

Mr. Edgar Miller bequeathed to the museum his remarkable collection of geological specimens, vases, glass and coins. Mr. James T. Dennis left us his very fine collection of prehistoric and Egyptian antiquities. This, added to the Cohen collection of more than seven hundred Egyptian objects, the first Egyptian collection made in America, illustrates the history of art and life in Egypt from predynastic to Ptolemaic times.

Another recent accession is a valuable set of old Graeco-Roman medical and surgical instruments, found several years ago near Colophon, in Asia Minor. The instruments, thirty-six in number, are all of bronze, with but one exception, and their history is well-nigh as interesting as the objects themselves. They were probably the property of

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A GREEK VASE SIGNED BY NICOSTHENES.

some Roman physician living in Asia Minor in the first or second century A. D., and the fact that they were all found in one place is doubtless explained by the ancient custom of burying a person's worldly possessions along with him in his grave. The collection, according to Mr. Buckler, was formerly in the possession of the late Alfred O. Van Lennep, Dutch Vice-Consul at Smyrna, who owned a large estate near Colophon and was well acquainted with the excavations and discoveries made in that vicinity.

He told Mr. Buckler that he "knew these objects to have been unearthed all together at some spot in that neighborhood, but exactly where he did

not know." This man's careful accuracy, Mr. Buckler considers, is a "satisfactory certificate of origin."

Before being brought to this country the collection was on exhibition for some time in London in the Wellcome Museum, which is devoted to objects illustrating the history of medicine. There it attracted considerable attention and was regarded as one of the largest, most valuable and best-preserved collections of ancient instruments ever discovered.

The set, partly shown in the illustration on p. 273, consists of surgical knives and elevators, forceps, tenacula (sharp hooks), catheters (long S-shaped instruments, of which there are one complete specimen and a fragment), a unique drill bow for use in injuries and diseases of the skull, scoops, probes, a cautery, two spatulae (instruments for spreading drugs, one of them a large double instrument with two broad symmetrical blades and the other slightly concave, with an olivary probe), a slab for mixing medicines (at the right of the photograph), a balance and three cupping vessels of various sizes.

The drill bow is, from the point of view of the archaeologists, perhaps the most interesting object of the set. It is shown in the center of the illustration. The British Museum possesses one of these bows, but as the hinged piece was broken off when originally found the actual character and purpose of the instrument were unknown until the discovery of the bow in the Buckler collection. It is very much like the tool of both ancient and modern carpenters.

The most recent accession is a very valuable collection of Chinese and Japanese vases.

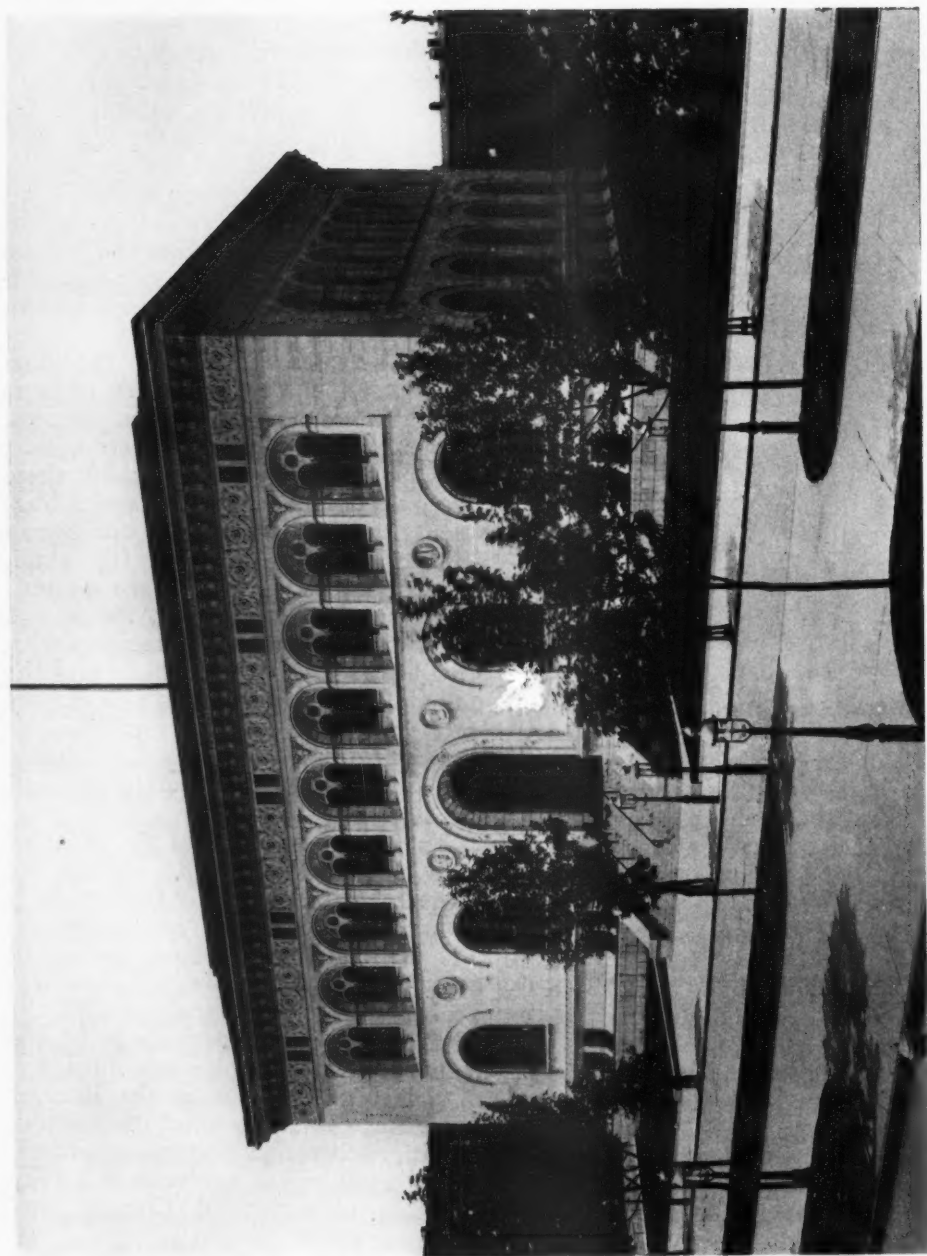


Photo by Jas. F. Hughes Co.

THE MARYLAND INSTITUTE.

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THE MARYLAND INSTITUTE

By ALON BEMENT, *Director of the Institute*

THE exact dates of the earliest meetings of the founders of the Institute are not known. In 1835 the building it occupied was destroyed by fire. In 1904 it was again destroyed in the great conflagration that swept the whole downtown section of the city. Of its records nothing was left, not even a scrap of paper.

The daily *American* of November 14, 1825, however, published in its news columns an advance notice of an "annual meeting" to be held on the second Monday of December following. The fact that the word "annual" was used seems convincing evidence that a meeting had been held a year earlier—in December, 1824.

We know that through the early months of 1825 groups met at various places in the city to discuss courses of study and to spread propaganda, and gradually they drew together a number of sustaining members who agreed to pay three dollars a year to support the project. Then, when public interest had been sufficiently aroused, a general meeting was called "in pursuance of public invitation," as a contemporary paper had it, at the Concert Hall on Charles Street on the evening of November 3, 1825.

There the whole project was laid before the audience by the ablest speakers of the city. A president, Col. William Stuart, and a secretary, Dr. William Howard, were elected, and a committee of twelve was named to assist them, as follows:

Hezekiah Niles	Henry Payson
Jacob Small	Benjamin Howard
James Mosher	Joseph Stapleton
Fielding Lucas	James B. Williams

William Meeteers James Clarke
Robert Long Jacob Deems

The committee was directed to present for ratification at the earliest possible moment a complete constitution and by-laws. On the days following, the 4th and 5th, the daily papers of the city issued painstaking and, as it now seems to us, naive reports of this meeting.

The *Gazette and Advertiser* said in part: "A numerous and highly respectable meeting was held at the Concert Hall last evening," and the *American* follows with: "The meeting was very respectable and we have the sincere gratification to state that about one hundred names were added on that evening to the list of supporting members. * * * We question whether since The Declaration of Independence anything has been done superior to this measure now adopted to sustain in all its pristine vigor and to perpetuate to after ages our republican institutions."

A final resolution threw an interesting side light on the customs of that day: "Resolved, furthermore, that papers be left at the Exchange, the offices of several newspapers, Peck's Hotel, Fells Point and Chesbrough's, Howard Street, for the addition of signatures of those disposed to become members." A footnote mentioned that "The gentlemen of the Committee are requested to meet at Mrs. Wintkles, corner of Gay and East, Monday evening at seven o'clock."

On November 11, the *American* again referred to the project editorially thus: "The Franklin Institute in Philadelphia has engaged two professors to deliver lectures on mechanics and a

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Photo by Hughes Co.

A VIEW OF THE ENTRANCE LOGGIA AT THE MARYLAND INSTITUTE.

third to lecture on natural history. Likewise they 'erected' a chair of natural history, and they have established a drawing school to which all youths and apprentices will be admitted for one dollar. We state this fact for the encouragement of our own citizens, who are now engaged in founding an institute of similar character in our own city. "And," the notice proceeds, "we will take it upon ourselves to add from our knowledge of the practical character of the gentlemen composing the committee, that the constitution of our Institute will meet the wishes and cordial support of all."

On the evening of November 14th the constitution and by-laws were accepted and on the 22nd they were printed in full on the editorial page. This was the closing comment: "It was founded to encourage the useful arts by the estab-

lishment of popular lecture courses and by offering premiums for excellence in all branches of our national industries."

From then until the fire in 1835 the Institute grew rapidly in usefulness and in power. The catastrophe put an end to its activities as a school for the time being, but its interest in civic affairs certainly did not slacken, for in 1843 one of its committees put a recommendation before the general assembly, advising unification and reorganization of the State schools.

The pamphlet contains fifteen pages of type matter, including resolutions and recommendations, and it is interesting to observe that they are in line with the reorganization that actually took place under the present State Superintendent of Schools in 1918.

A great renewal of interest came in 1847. On the evening of December 1, of that year, a mass meeting was again called, this time at the Old Washington Hall, corner of Baltimore Street and Jones Falls. John Rodgers was made President, with a Board of twenty-four members to support him, and in November, 1848, the first great exhibition and fair was held in Washington Hall. In December of the same year, the first lecture course was opened by no less a personage than the Honorable Horace Greeley, member of Congress from New York.

The success of the new venture was so marked that within a year it outgrew its quarters in Washington Hall and the Board of Trustees determined to erect a building of their own. In 1850 they began a drive for funds and purchased land on what was known as Harrison's Marsh. The cornerstone was laid by Severn Teakle Wallace with imposing ceremonies in March of that year.



Photo by J. H. Schaefer & Son.

"ROAD TO VILLE D'AVRAY." By Corot.
Lucas Collection, Maryland Institute.

This building was interesting in many ways; it not only gave adequate space for the school and the library, but it contained an assembly hall that had the greatest clear space in the country. It is said that it would seat comfortably four thousand people. From the time of its erection to the close of the century this building was associated with all the great social and political gatherings of the city.

It was here that General Louis Kossuth, the Hungarian patriot, was entertained in 'fifty-one. It was on this floor that General Franklin Pierce and General Winfield Scott, although of opposite political factions, received their nominations for the Presidency of

the United States within two weeks of each other. Here Dr. Elisha Kent Kane, the explorer, lay in state in 1857.

An exhibition and fair occupied its floor for a month each year. Everything was shown from heavy machinery, operating under power, to drawings, needlework, and preserves made by the citizenry of the community. It is said that thirty-five hundred dollars was paid, in twenty-five-cent admission fees, at the first of these events.

The lecture courses given in this hall constituted one of the Institute's most important contributions to education. The most gifted men of the day ap-

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peared on its programs, Horace Greeley at the opening being followed a little later by Ex-President John Tyler and Lieutenant Maury, LL.D., head of the National Observatory. After these came many of equal prominence, statesmen, scientists and explorers. A list of these speakers reads like a roster of the great men of America. In a published statement of accounts that remains in the hands of the Maryland Historical Society, we find that the sum of \$630 was expended in one season for "lecturers' fees" (that was a large amount in those days), and among the other items also appears a charge of \$32 for "hack hire," which makes it evident that the Institute treated its guests to every convenience.

In the meantime the schools were growing in power. The students, numbering one hundred and fifty in 1851, had increased to four hundred by 1870.

In 1873 a catalogue shows that the original courses in mechanical and free-hand drawing had been expanded and the school was organized into four departments—design, music, chemistry, and mechanical drawing.

Although it still held its original name, the Maryland Institute for the Promotion of Mechanical Arts, it was often referred to at this time as the Maryland Institute for the Promotion of Useful Arts. It had a library of something over six thousand volumes in 1880, and before its final destruction by fire in 1904 this number had been increased to fifteen thousand.

The conflagration destroyed not only the building and library, but swept out of existence so completely its records that the Maryland Institute does not today know the number of its graduates nor has it a complete list of its former Presidents and Directors.

This time, however, there was no

lapse between its destruction and reorganization. While the city was still in conflagration, members of the Board met in a private office and discussed plans for a new building.

The classes were apportioned about the city in borrowed quarters and proceeded with work at once. The city promptly erected a market house on the old site in Market Place and turned the two upper stories over to the Mechanical School.

A public-spirited townsman, Mr. Michael Jenkins, donated a new location on Mount Royal Avenue. The State appropriated one hundred and seventy-five thousand dollars and Andrew Carnegie added to this a gift of two hundred and sixty-three thousand more. The new building was begun on this site and completed in 1906.

It was designed by Messrs. Pell & Corbett, of New York. The following year the firm received an award of a gold medal from the New York chapter of the American Society of Architects for the general excellence of their design. The building is often referred to as the most beautiful school building in America.

The Institute now conducts two schools: the Maryland Institute for the Promotion of the Mechanic Arts, which occupies the Market Place building and is devoted entirely to mechanical and architectural drawing, and the Maryland Institute School of Fine and Practical Arts, housed in the Mount Royal Avenue building, where the fine and useful arts alike are taught.

The Institute is interested not only in the classes in its own building, but in cooperation with the officials of the city and the State Board of Education. It has within the last few years been able to work with the high schools of

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the city and surrounding towns offering special "after school" instruction.

When it is practical to do so, the student goes to the Institute, but teachers are sent to the more remote sections. When the Institute cannot completely finance the scheme, the students in the various classes are charged a small fee. The total registration of the Institute, including extension classes, is twenty-nine hundred students.

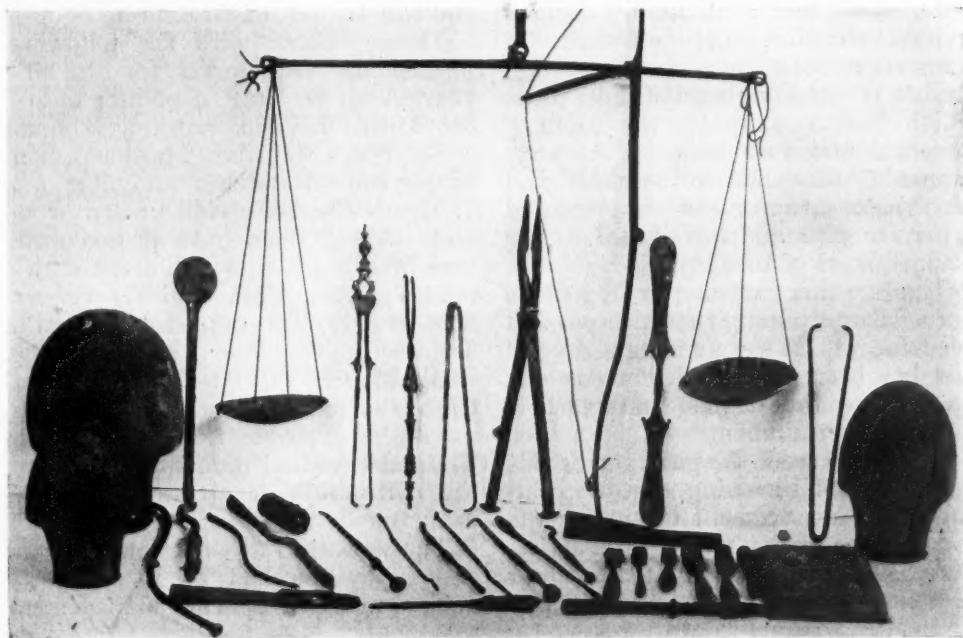
The Institute has a permanent art collection of two hundred and seventy-three paintings by the great masters, two hundred Barye bronzes and fourteen thousand prints and etchings, presented in 1905 by the will of George A. Lucas. The last group constitutes the second best collection of late nineteenth century prints in America. These art treasures, as well as numerous traveling exhibitions of paintings, are open daily to the students and the public. In 1924 thirty-one thousand persons visited these exhibitions.

* * * * *

As the Institute celebrates its one hundredth birthday, it is made happy by the many felicitations of its friends and well-wishers and by the thought that it has, in part at least, justified the generous support given it in the past by the community.

Any institution that has continued one hundred years will not be without traditions. The traditions of the Maryland Institute are of service. Since 1825, when its patrons began paying three dollars a year and its students one, it has continued to give instruction to all at the lowest possible cost. In no sense does it exist for financial gain.

As it turns the corner and faces a new century it is suffering from growing pains, but it dedicates itself anew to usefulness, trusting that the sons and daughters and grandchildren of those who supported it so splendidly in the past will rally to its support, as its needs appear, in the future.



SURGICAL INSTRUMENTS FOUND AT COLOPHON DATING FROM FIRST CENTURY A. D.
Bought and presented Johns Hopkins University Museum by Wm. H. Buckler.

THE CHARCOAL CLUB OF BALTIMORE

By HENRY H. WIEGAND

IN THE winter of 1883-4 a number of young Baltimore men desired to draw and paint from "life." The straight-laced management of the reputed art school of the city was horrified at the awful suggestion, but these young men, not being able to go to Paris, decided to start a class of their own, modeled after the French schools.

It was an informal organization and was known as the "Sketch Club." Its studio was a room in a building on Fayette Street, east of Charles, in a decaying residential neighborhood of that day. The members met regularly each week. There was no paid instructor, but they criticised each other's drawings and much of the advancement was due to observation of fellow students' work.

These kindred souls finally decided to hold an exhibition of their work. In connection with this, they served a modest repast, composed of those foods which best accompany the foaming beverage now forbidden. The entertainment was called a "smoker" and each visitor on his arrival was presented a private pipe and introduced to the "Zuni" bowl of tobacco.

The "smoker" seemed to fill a niche in social entertaining that hitherto had been vacant. It was an instant success and has been continued down to the present as the Club's characteristic form of entertainment.

So pleased were the guests with this unconventional evening that they inaugurated a movement to enlarge the scope of the Sketch Club. The artists were asked to permit laymen to enter as honorary members, who would pay

dues sufficient to support the institution, while the artists would be the active members, and pay no dues.

As a result, on January 22, 1885, a meeting was held at the studio of Norval H. Busey, one of the leading photographers of the city, and an ardent art student, at which were present a number of men interested in art. After considerable discussion, it was decided to admit honorary members and change the name to the Charcoal Club.

A week later a Constitution and By-Laws were adopted. The organization was perfected by the election of the art collector and philanthropist, John W. McCoy, as President; Norval H. Busey, Vice-President; George Welch, Secretary; Fielder C. Slingluff, an eminent lawyer, as Treasurer.

These officers, with the following, formed the Directorate for the first year: A. J. H. Way, a painter of still life; Dr. A. J. Volck, sculptor; Thomas J. Shryock, a well known business man; Major Innes Randolph, an editor; and J. Evans Sherry, a well known architect. All of them have passed away save Mr. Busey, who is an artist with a studio in New York, and Mr. Sperry, who, as ever, still stands for the best in architecture.

On March 13, 1885, the Charcoal Club was incorporated for "the promoting of art education and study in Baltimore and encouraging and aiding the cultivation of art in its various departments."

The new club at once found favor, and many enrolled as honorary or active members. The management

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obtained larger and better quarters and in 1887 growth made it again necessary to move. In 1888 the membership had increased to 294, of whom 75 were active and student members.

Studying from "life" in those days was beset with troubles, not the least of which was the difficulty of securing female models. The Chronicle says: "In order to avoid disappointment, the model committee generally engaged two or three for each night, though they never use more than one. The female models sometimes show some diffidence at first, but soon become accustomed to their duties. So far, but one has asked the privilege of masking her face."

The regulations were rigorous, "The artists do not speak to the models and their names and addresses are known to the Committee only." Further we find, "There shall be no drawing from living models in the rooms of the society on Sunday."

The School was not free from the criticism of those ignorant of its purpose and methods. Fortunately the newspapers of the city appreciated the work of the Club at its proper value, but the following editorial of about 1888 lauding the movement shows clearly the suspicion and mistrust with which this new venture in art was held by the general public: "People unacquainted with art study have, as we learn from one of the officers of the Club, formed erroneous opinions as to the work of this association and suppose it to be immodest, because undraped models are used. It is a mistake to suppose, when the female model is used, that there is any purpose other than an artistic one in the minds of the twenty or thirty men who are silently and laboriously drawing from it at the same time. The artists who composed the Charcoal Club should

have the encouragement and support of the public and not its criticism."

The Charcoal Club seemed to thrive on such criticism, for in 1889 the organization, still expanding, moved into rooms especially designed for it in a new building. The upper floor was devoted to two large studios with fine north light for the day and good artificial lighting for the evening classes. One of the studios was for men, the other for women. The latter provision was an innovation.

The school drew many students of both sexes and its fame became widespread, particularly after the French illustrator, André Castaigne, was brought over from Paris to take charge. S. Edwin Whiteman, the eminent landscape painter, succeeded André Castaigne in 1894, and ably continued the work until his death a few years ago.

The Club remained at the Howard and Franklin Streets site for 27 years, and how well it performed its duties is evidenced by the recognition accorded it, when in 1916 Mrs. Henry B. Gilpin, a Baltimore art lover, now living in Virginia, presented the Club her former residence in this city. The gift was a handsome five-story marble front building on St. Paul Street at the corner of Preston. With the lot, it was given absolutely and without entangling conditions. But little alteration was needed, as its appointments were elegant and modern. A grill room was constructed in the basement and the electric lighting of the first floor changed to suit exhibition needs. Large studio windows were cut in the northern exposure and a separate studio building was erected on the lot at the rear for the women's classes.

Here the Club will probably remain for another quarter century or more, as everything is eminently suited to its

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requirements. It is in the older residential section, well served by car lines and easy of access from the stations of all the railroads.

In the beginning of the present year, a happy addition was made when The Five Arts Club joined the Charcoal Club as a body. The union was an important move, as it caused a broadening of the activities of the Charcoal Club, which previously had only four designated classes of members: Painters, Sculptors, Architects and Laymen. The amalgamation added two more: Musicians and Writers.

The broadening of the field had been the dream for years of a number of the older members and it was a source of great pleasure that the amalgamation was accomplished without friction.

The Charcoal Club, besides maintaining its drawing and painting classes uninterruptedly for over forty years, now conducts classes in architecture and etching. Each month a new exhibition is hung in the Club rooms, and from time to time eminent men give lectures, each of such functions being accompanied by one of the "smokers" for which the Club is noted.

Two exhibitions are held outside the club building, the larger and more important being the Annual Exhibition of Contemporary American Art, which is limited to oils and sculpture.

The other annual exhibition conducted by the Club is that at the Baltimore County Fair. It is visited each season by thousands, and the Maryland State Fair was so much pleased with the results that a special building was erected for it and an annual purchase prize provided.

Since its inception, the Club has been behind all movements to advance the art interest of the community, and its



PORTRAIT OF JAMES McNEAL WHISTLER.

members are found among the management of every art institution in the city.

The Charcoal Club initiated and sustained the effort which culminated recently in the creation of the Baltimore Museum of Art. Six out of eight of the incorporators and fourteen out of the original twenty-five trustees and officers of this institution are on the roster of the Club.

The lighter side of the Charcoaler's life has not been neglected, the great revel occurring once a year, when the artists give their Bal des Arts, a beautiful costume ball staged at one of the large auditoriums of the city.

The Charcoal Club of Baltimore has a splendid past, healthfully interspersed with work and play, and it looks forward to the future with unalloyed pleasure, not because it is endowed with riches, for it is not. It has a roof over its head, but as to wealth it has none. Its exchequer is usually exhausted toward the end of the year, notwithstanding the periodical lamentations of its successive treasurers, who

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from this habit have been dubbed "Jeremiahs."

Whatever the exigency, be it to lend a hand to a disabled artist, make up an exhibition deficit, or initiate a new movement, means are found to carry on. The organization is like all good charities and educational institutions: it spends its all for the cause and works the harder to supply its growing needs.

The instructors of the Club's school at present are R. McGill Mackall and Everett Lloyd Bryant in painting, Louis Fentnor in architecture, and John M. McGrath, President of the organization, in etching.

The Charcoal Club possesses some interesting works and souvenirs of noted men. The rarest of these is a hitherto unpublished photograph of Whistler. The artist had refused time and again to sit for his photograph, but finally he consented upon condition that but three prints be made and that they and the plate be given to him. The Charcoal Club came into possession of its print through one of its members, Raymond F. Chard. Mr. Chard received it from the late Harper Pennington, to whom Whistler, his close friend and teacher, had bequeathed it.

THE HANDICRAFT CLUB OF BALTIMORE

By MARGARET HAYDOCK

THE Handicraft Club of Baltimore has just entered upon the twenty-fourth year of its existence, during which time it has been an important factor in developing and encouraging the handicrafts. There have been interesting events in its history and much good work has been accomplished.

Following a meeting in the home of the late Dr. Daniel C. Gilman, March, 1902, the Arts and Crafts Society was organized. Classes for students in design and the crafts and a small exhibition and salesroom were opened the following year, supported by a guarantee fund and membership dues.

The Baltimore fire caused activity to be abandoned. It was then that a group of the workers and students, in order to carry on activities already started, banded together as the Designers and Artisans Club, a couple of the outstanding events being a lecture at McCoy Hall by Mr. Frederic Allen Whiting, then secretary of the Boston Arts and Crafts Society, and another by Prof. Ernest F. Fenelosa.

Interest grew and in the spring of 1908 it was decided to combine both organizations under the name of the Handicraft Club and open a large shop on Charles Street. Several important exhibitions were featured at the Peabody Institute which strengthened the movement greatly.

The world war again made curtailment of activity imperative, but though the shop was closed and any real growth impossible (due to existing conditions) the Club has lived on and has found a home in the Baltimore Museum of Art.

With the encouragement afforded by such a background together with real cooperation the Club is looking forward to a rich future.

THE MARYLAND HISTORICAL SOCIETY

By J. APPLETON WILSON

In 1845 a few gentlemen in Baltimore provided a fund of some thirty-five thousand dollars with which they purchased a lot and provided a building designed by the architect, R. Carey Long. It was at that time one of the handsomest in the city, and was well adapted to the needs of the Maryland Historical Society and the Baltimore Library, organized in 1796 and subsequently merged into the Society.

By the generous gift of Mrs. Mary Washington Keyser, as a memorial to her husband, it has recently occupied the property at Park Avenue and Monument Street, upon which, in addition to the building already there, Mrs. Keyser has erected a modern building, in which the paintings, books and valuable records of the Society are protected from fire and rendered accessible to the public.

The Society is the custodian for the State of its Colonial and early State records, and has, from a small appropriation, published forty-three volumes of "The Archives of Maryland," but it possesses much valuable material which it is unable, from lack of funds, to render available for public use. The Library contains about thirty thousand volumes, consisting of rare Americana, local imprints and work of local authors, including complete files of city newspapers, and remarkable sets of others which long ago ceased publication. Among the rare books are the Eliot Indian Bible and Audubon's Birds of America, in elephant folio, colored and signed by the author. Also the first books printed in Maryland and an almost complete set of the early laws, many of which are unique.

Probably its manuscripts are its most valuable possessions. Among them are the Calvert Papers, of more than a thousand pieces; the Executive Archives, covering the period from 1637 to 1867; the Carroll Papers, with more than eight hundred letters to and from Charles Carroll of Carrollton; and the General Otho Holland Williams Collection, of more than two thousand important Revolutionary letters. The Society has published about sixty-five pamphlets, from 1844 to 1902, chiefly addresses before it, and thirty-nine from the Peabody Fund, from 1867. The series was discontinued from the establishment in 1906 of the Maryland Historical Magazine, the official organ of the Society.

The Gallery contains a fine collection of early American portraits by many artists. The "Edris and Virginia Berkley Memorial Collection" of Washington Prints and Engravings is the largest of its kind belonging to any Historical Society.

A room has been set apart as a memorial to the late Charles J. Bonaparte, containing the collection formerly in the house of his father, Jerome Napoleon Bonaparte. It comprises the library of Madame Elizabeth Patterson Bonaparte, with miniatures, marble busts, furniture, jewelry, silverware, clothing, portraits and many personal mementos of rare historical value. Other rooms are devoted to the Cohen, Wyatt and Leakin Collections, of pictures, furniture and personal relics. The Redwood and Gresham Collections are in the galleries with a most interesting case from the Cohen-Gratz and Etting families. A Print Room contains early Maryland prints and maps, and another room a Civil War Collection.

Probably the most notable single exhibit is the Pulaski Banner, carried in the Revolution and immortalized by Longfellow. In such a brief sketch it is not possible even to mention numbers of the interesting objects here shown.

NOTES AND COMMENTS

H. R. FAIRCLOUGH

A brief wireless despatch to the New York Times on February 1st last announced the death in Agra, India, of the distinguished Deputy Director of Archaeology in India, Dr. David Brainerd Spooner. Dr. Spooner was an American and was born at South Vernon, Vermont, in 1879. He took his A. B. at Stanford University in 1899 and his Ph. D. at Harvard in 1905. It was Spooner who laid bare near Peshawar the site of a large temple which inscriptions proved to have been built for King Kanishka by a Greek architect. At the center of the site he found a bronze vessel, in which a crystal casket contained human bones that are believed to be relics of Gautama Buddha. This discovery made a great sensation in India and other Buddhist countries. Later, at Pataliputra, the modern Patna, Spooner recovered a Mauryan copy of the throne room of Darius at Persepolis, as well as a replica of the entire Persepolitan terrace of the Achaemenian Kings. He was appointed Norton lecturer for 1915-16 by the Archaeological Institute of America, but owing to the Great War was prevented from accepting the honor. Both he and his wife, formerly Miss Elizabeth S. Colton of Massachusetts, were elected to membership in the Royal Asiatic Society.

John Singer Sargent, the greatest American painter of the present day, died suddenly in London on April 15 last. Sargent was born in 1856 of American parents at Florence, Italy, and lived most of his life in London. An excellent account of some of his American work written by Mrs. Rose V. S. Berry, and finely illustrated, appeared last September in *ART AND ARCHAEOLOGY* (Vol. XVIII, Number 3). Copies of the number may be purchased through this office.

An International Water Color Exhibition will be held in the Chicago Art Institute from May 1 to June 4. Eight hundred works have been submitted to the jury, which will assign three prizes.

At the same time and in the same place will be held an exhibition of sculpture by Ivan Mestrovic, the famous Yugoslav sculptor, now established at Zagreb in Croatia. An account of Mestrovic will be found in the Yugoslav number of *ART AND ARCHAEOLOGY*, May, 1924 (Vol. XVII, Number 5).

Thirty American Trade Associations, whose field is intimately connected with the Exposition of Modern Decorative and Industrial Art, to be opened in Paris in May, will be represented there by delegates who will accompany the commission appointed by Secretary Herbert Hoover of the Department of Commerce.

The new Great Bell for Bristol University, cast by Messrs Taylor & Co., of Loughborough, England, is 8 ft. 4 in. diameter across the mouth, and weighs nine and a half tons. It sounds the note E flat, and is the lowest-toned bell in England. It is the fourth largest bell in England, being surpassed by Great Peter in York Minster, Big Ben at Westminster, and Great Paul in St. Paul's Cathedral. This last weighs sixteen tons and three quarters.

A Jubilee Congress of the Archaeological and Historical Federation of Belgium will be held at Bruges, from the 2d to the 5th of August next, under the patronage of Prince Leopold. The President is Mr. C. Tulpinck, member of the Royal Commission of Sites and Monuments, and the Secretary, Mr. W. De Hoerne. Various Archaeological Societies are invited to send delegates.

In the *World's Work* for April, 1925, it is claimed by R. O. Marsh that the language of the White Indians found in Eastern Panama "is pure Aryan and most closely resembles



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Sanskrit in its syntax." Mr. Marsh gives a dozen words in this Tule language, as it is called, which are surprisingly like Norse words, and one theory is that the White Indians are descended from the Scandinavians who settled in America many centuries before Columbus.

The British Museum announces the discovery at Ur of the Chaldees of an engraved stone slab 5 x 15 ft., commemorating the king who built the great tower of Ur, which is the ancient Babylonian city, from which Abraham started on his way to Canaan. The expedition which has found this beautiful stele was sent out jointly by the Museum and the University of Pennsylvania.

Much excitement has been aroused by the discovery of a tomb near the Giza Pyramids nearly 1700 years older than that of Tut-Ankh-Amen. It belongs to the time of King Seneferu, first king of the fourth Dynasty, about the end of the fourth millenium B. C. It has been found by the expedition sent out by Harvard University and the Boston Museum of Fine Arts, and headed by Dr. George A. Reisner. The tomb is at a depth of 30 meters below the rock surface. In the Independent for April 11th, Dr. Reisner tells "the story of the first stone building in the world, the Temple of Zoser, and of that mysterious Imhotep, now identified for the first time as the temple's creative genius."

The third Asiatic expedition of the American Museum of Natural History sailed from San Francisco on March 8 last. The company of scientists, headed by Roy Chapman Andrews, will penetrate into the area west of Suganner in the interior of Mongolia, where it is hoped will be found evidence of a prehistoric civilization.

Count de Prorok, now excavating at Utica, Tunis, reports the opening of a Punic Sarcophagus, which reveals the richest contents ever found in North Africa outside of Egypt. These include a necklace of 150 golden stars, separated by drops of gold, a beautiful gold ring and cameo, a chain of amulets, and a Greek scarab.

Recent excavations at Leptis Magna have brought to light splendid marble buildings in a good state of preservation which prove that Leptis Magna was the most important center of Roman civilization in Northern Africa.

The pavement of the Augustan Forum in Rome has been laid bare for a few meters and many architectural fragments of superb workmanship have been found. A survey is being made to determine whether Senator Boni's plan to excavate the Circus Maximus is feasible.

The Department of Fine Arts under the Italian Government is working out a plan to enable foreigners to visit the best examples of Italian landscape art. More than 400 old villas have been declared national monuments and many of these are splendid examples of art, wholly unknown to the landscape architect.

The American Academy in Rome announces the granting of two fellowships. One, in painting, provided by the Jacob H. Lazarus fund, goes to Michael Joseph Mueller, Yale School of Fine Arts; the other, in sculpture, donated by Samuel L. Parrish of Southampton, L. I., goes to Walter Hancock of St. Louis, now at the Pennsylvania Academy of Fine Arts. Each fellowship is \$1250 a year for three years.

A dinosaur pictograph is reported to have been found cut into the wall of the Havi Supai Cañon, Arizona. If the prehistoric artist saw the dinosaur alive, he may claim a very respectable antiquity. Dr. Lucas, Director of the American Museum of Natural History in New York, holds that men and elephants were coeval in America.

The Museum of the American Indian, Heye Foundation, reports the discovery in Nevada, along the Muddy River, of an ancient city which M. R. Harrington, leader of

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the expedition, thinks may be the oldest ever found in the world. The data thus secured lend support to the theory put forth some months ago by the San Francisco Examiner, that Nevada may yet prove to be the cradle of the human race.

The Museum of Natural History, New York, reports the discovery in Arizona, near Roosevelt Lake, of ancient communal buildings of stone, one four stories high, with specimens of fine pottery, white lipped with black designs, never before found so far west.

With the remarkable discovery that the Hittite language of the 13th century B. C. was undoubtedly Indo-European, and the recognition of the fact that the ancient Lydian shows a striking similarity to Latin and Greek (see *American Journal of Archaeology* for 1925, No. 1, p. 87), the next step will be to find a close relation between Etruscan and Lydian, with proof that Etruscan is Indo-European. This view was firmly held by the late George Hempl, Professor of Germanic Philology in Stanford University.

The American School of Classical Studies at Athens announces the appointment to fellowships for 1925-26 of John Day, B.A., Ohio State and Johns Hopkins Universities; Oscar T. Broneer, M. A., Augustana College and University of California; and Alfred R. Bellinger, B.A., Yale University. Dr. Carl W. Blegen, whose report on "The American Excavation at Nemea" appeared in the last issue of *ART AND ARCHAEOLOGY*, telegraphed from Argos May 9th that the work on the Heraeum site is finished. The place is found to have been occupied continuously from Neolithic times. Nine Early or Middle Helladic graves and thirteen Mycenaean chamber tombs have been uncovered, and very valuable objects found in them.

In connection with the famous serpent column in Constantinople, which is mentioned by Lady Poynter in her charming article on Constantinople in the April (1925) number of *ART AND ARCHAEOLOGY*, Mr. Charles B. Gleason, Vice-Principal of the San Jose High School in California, has written us as follows: "It seems to me to be of interest to every American scholar that the one who identified the column was Professor William W. Goodwin; not an 'old professor' then, for it was in the early fifties, when Goodwin had just received his doctorate at Goettingen. Goodwin was never an archaeologist—indeed, there were no American archaeologists then—but he did know his Pausanias, and was aware that Constantine had robbed even the holiest shrines of Greece to adorn his capital. Only the top part of the broken column, perhaps eighteen inches, was visible: the serpents' heads had been broken off, and the rest was hidden by accumulated rubbish. Whether the soldiers were then excavating or not, I do not recall. But Goodwin, believing that he recognized the column of which he had read, though those with him scoffed at the idea, had the men dig a sort of trench about the base of the column, and soaking a gunny-sack in water jumped down into the trench, some feet below the level of the ground about him, and cleaned off the base, so that the inscription could be read. Perhaps some details may be inaccurate, for a story was told me forty years ago; but that the credit of the discovery belongs to Mr. Goodwin is beyond doubt."

Archaeologists the world over will learn with delight that the researches of Abbé Henri Breuil in the Palaeolithic field in southern France and Spain have been recognized by our National Academy of Sciences, which has just voted him the gold medal known as the Daniel Diraud Elliot medal, founded by bequest in 1893.

The American School of Prehistoric Research will meet at the American University Union in London on June 25th next, to begin its fifth season's work. The School, under Professor George Grant MacCurdy, will first tour the important prehistoric sites of England, France and Spain, and then will spend August at the site leased by the Archaeological Society of Washington, where it will engage in excavation work.

The Index to Vol. XIX, crowded out in this issue, will appear in the July number.



